

# The Ideal

BY  
S. S. MYERS

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# THE IDEAL

FOR

Singing Classes, Musical Conventions, High Schools,  
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*A complete Rudimental Department; also, a course of Vocal Exercises for  
general class study, together with a collection of new and original  
Glees, Anthems, Choruses, Quartets, Duets, etc.*

BY

S. S. MYERS,

Author of "The Criterion," "Myers' Book of Anthems," "The Song Prize," "The Song Life,"  
"The Day School Choir," etc., etc., etc.

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THE FILLMORE BROTHERS CO.

528 ELM STREET,

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## PREFACE.

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This is a progressive age in music as well as in every thing else. The masses generally appreciate a higher order of music to-day than they did ten years ago. The successful class teacher of that period is ten years behind the times to-day if he works now the same as then. Methods of rudimental class-teaching are constantly being improved, and the changes necessitate new text-books, such as will be a help and not a hindrance to the progressive teacher.

Taking these things into consideration, the author has undertaken in the present work to compile a text-book for singing-classes and musical conventions that will meet the approval of the masses and the teachers of the masses. How far his effort has been successful must be left with them to determine

Respectfully,

THE AUTHOR.

# A BRIEF STATEMENT

OF THE

# THEORY OF MUSICAL NOTATION.

1. A sound is anything audible.

2. A sound pleasing to the ear is a musical sound, called a *tone*.\*

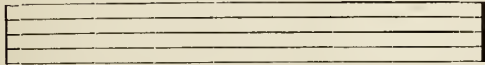
3. A graded series of eight tones, differing from each other in *pitch*,† is called a *diatonic scale*.‡

4. The tones of the scale are named as regards their relation to each other, viz: 1, 2, 3, 4, 5, 6, 7, 8; also: do, re, mi, fa, so, la, ti, do.

5. While there are eight tones in the scale, only seven degrees of pitch are employed, from the fact that one and eight have the same ratio of vibrations, i. e.: eight has twice as many vibrations as one, while the next degree above eight has twice as many vibrations as two. Consequently, to continue upward is a repetition of the scale an octave higher.

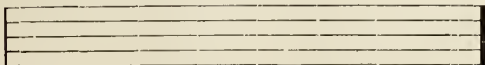
6. The degrees of pitch are represented by the *staff*, which consists of five parallel lines and the spaces in connection, thus:

EXAMPLE ONE.



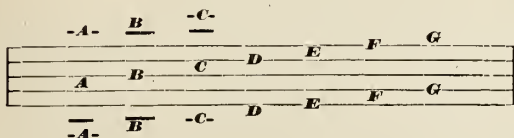
7. When it is necessary to use degrees of pitch, either above or below the staff, they may be represented by adding short lines, thus:

EXAMPLE TWO.



8. The degrees of pitch are named after the first seven letters of the alphabet, and are usually represented upon the staff as follows:

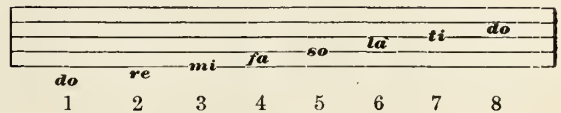
EXAMPLE THREE.



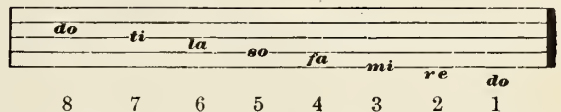
9. The scale may begin with any degree of pitch; the next above will be two of the scale, the next three, etc., thus:

EXAMPLE FOUR.

Ascending.



Descending.



10. Length of tones is indicated by characters called *notes*, of which there are five kinds in general use, viz:

EXAMPLE FIVE.

Whole. Half. Quarter. Eighth. Sixteenth.



11. Silence is indicated by characters called *rests*, which receive the same time allotted to notes of like value:

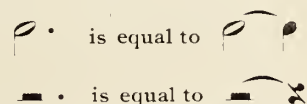
EXAMPLE SIX.

Whole. Half. Quarter. Eighth. Sixteenth.



12. A dot, placed immediately after a note or rest, adds one-half to the value of the same, thus:

EXAMPLE SEVEN.



\*Tone is derived from the Latin word *tonus*, signifying tension. There can be no tone without tension sufficient to produce vibrations.

†The word *pitch* is used in music to denote the difference between the vibrations of different tones.

‡Diatonic is from the Latin *diatonus*, meaning to extend, or through the tones. Scale from *scala*, a ladder: a means of ascending or descending.





The tenors would read correctly from the F clef, but much of their music would have to be written above the staff, which would cause a great deal of inconvenience.

27. The interval between any two consecutive tones of the scale is called a second. By comparing the intervals of the scale it will be found that those between 3 and 4, 7 and 8, are less than the others; therefore, the smaller intervals are called *minor seconds*, and the larger *major seconds*. Hence, there are five major and two minor seconds in the diatonic scale.

28. Between any two tones of the scale, where the interval is a major second, an intermediate tone may be introduced, thus forming another scale, consisting of thirteen tones. This is called the chromatic scale.

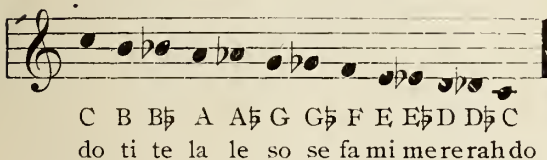
29. Intermediate tones are represented by the use of *sharps* and *flats*. The sharp placed before any tone of the diatonic scale indicates that the intermediate tone immediately above is to be used. The flat acts the reverse of the sharp.

EXAMPLE SIXTEEN.

Chromatic scale ascending, by sharps.

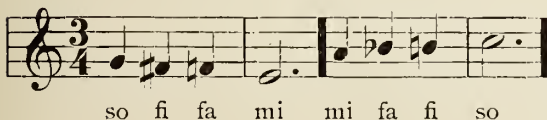


Chromatic scale descending, by flats.



30. The *cancel* is used to cancel the effect of a sharp or flat, thus:

EXAMPLE SEVENTEEN.



31. Sharps, flats, or cancels occurring throughout a piece of music are called *accidentals*, and have an influence only in the measure in which they occur.

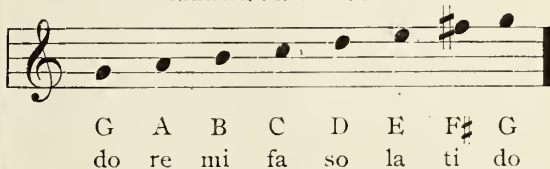
32. The diatonic scale may begin with any degree of pitch, but its order of intervals must always be preserved, i. e., the intervals of pitch, as represented by the staff, must be made to correspond with those of the scale.

33. The intervals between E and F, B and C, are minor seconds, as represented by the staff; between

all the others are major seconds. If C be taken for tone one of the scale, the intervals of the scale and those of the staff will correspond.

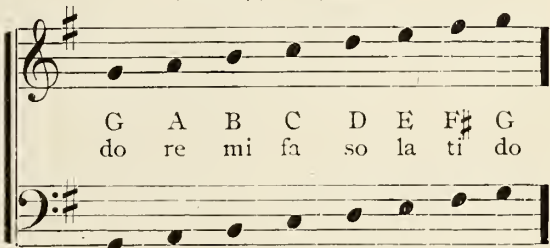
34. A scale founded upon G will include the degrees G, A, B, C, D, E, F and G. By comparing the intervals of the staff with those of the scale, it will be found that from 6 to 7 of the scale, which is a major second, occurs upon the staff from E to F, which is only a minor second; while the interval from 7 to 8 of the scale, which is a minor second, occurs from F to G, which is a major second. Hence, it will be necessary to reject the degree F, and use instead F sharp, thus:

EXAMPLE EIGHTEEN.



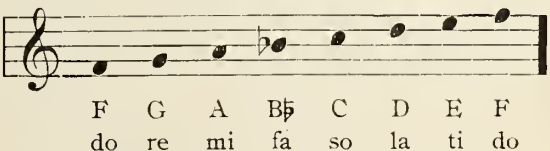
35. When G is taken as the key note, or one of the scale, the music is said to be in the key of G, and as F sharp, instead of F, is used throughout the key, the sharp is placed on F, immediately after the clef, and is a sign or signature of the key of G, thus:

EXAMPLE NINETEEN.



36. A scale founded upon F will include the degrees F, G, A, B, C, D, E and F. By comparing the intervals of the staff with those of the scale, it will be found that from 3 to 4 of the scale, which is a minor second, occurs on the staff from A to B, which is a major second; while the interval from 4 to 5 of the scale, which is a major second, occurs from B to C, which is a minor second. Hence, it will be necessary to reject B, and use instead B flat:

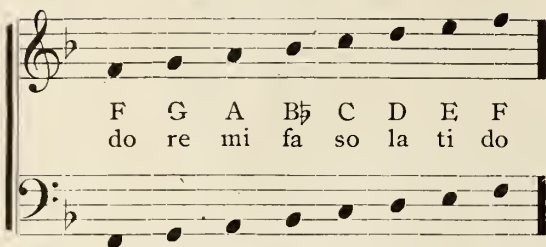
EXAMPLE TWENTY.



37. As B flat, instead of B, is used throughout the key of F, the flat is placed upon B, immediately after the clef, and is employed as a sign of the key of F:



## EXAMPLE TWENTY-ONE.



38. In this manner a scale may be formed on each tone of the chromatic scale, constituting as many different keys.

39. The *double sharp*, (x) is used to sharp a degree that has already been sharped in the signature, thus:

## EXAMPLE TWENTY-TWO.



NOTE.—The *double flat*, (22) is also used to flat a degree that has already been flatted in the signature.

## TABLE SHOWING SCALES AND SIGNATURES OF ALL THE DIFFERENT KEYS USED IN THIS BOOK.

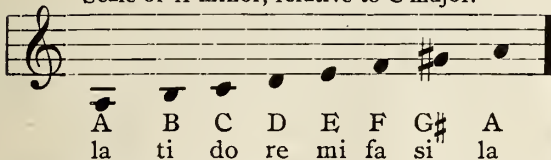
Key of C.	Key of G.	Key of D.
<p>C D E F G A B C do re mi fa so la ti do</p> <p>C D E F G A B C do re mi fa so la ti do</p>	<p>G A B C D E F<math>\sharp</math> G do re mi fa so la ti do</p> <p>G A B C D E F<math>\sharp</math> G do re mi fa so la ti do</p>	<p>D E F<math>\sharp</math> G A B C<math>\sharp</math> D do re mi fa so la ti do</p> <p>D E F<math>\sharp</math> G A B C<math>\sharp</math> D do re mi fa so la ti do</p>
<p>Key of A.</p> <p>A B C<math>\sharp</math> D E F<math>\sharp</math> G<math>\sharp</math> A do re mi fa so la ti do</p> <p>A B C<math>\sharp</math> D E F<math>\sharp</math> G<math>\sharp</math> A do re mi fa so la ti do</p>	<p>Key of E.</p> <p>E F<math>\sharp</math> G<math>\sharp</math> A B C<math>\sharp</math> D<math>\sharp</math> E do re mi fa so la ti do</p> <p>E F<math>\sharp</math> G<math>\sharp</math> A B C<math>\sharp</math> D<math>\sharp</math> E do re mi fa so la ti do</p>	<p>Key of F.</p> <p>F G A B<math>\flat</math> C D E F do re mi fa so la ti do</p> <p>F G A B<math>\flat</math> C D E F do re mi fa so la ti do</p>
<p>Key of B flat.</p> <p>B<math>\flat</math> C D E<math>\flat</math> F G A B<math>\flat</math> do re mi fa so la ti do</p> <p>B<math>\flat</math> C D E<math>\flat</math> F G A B<math>\flat</math> do re mi fa so la ti do</p>	<p>Key of E flat.</p> <p>E<math>\flat</math> F G A<math>\flat</math> B<math>\flat</math> C D E<math>\flat</math> do re mi fa so la ti do</p> <p>E<math>\flat</math> F G A<math>\flat</math> B<math>\flat</math> C D E<math>\flat</math> do re mi fa so la ti do</p>	<p>Key of A flat.</p> <p>A<math>\flat</math> B<math>\flat</math> C D<math>\flat</math> E<math>\flat</math> F G A<math>\flat</math> do re mi fa so la ti do</p> <p>A<math>\flat</math> B<math>\flat</math> C D<math>\flat</math> E<math>\flat</math> F G A<math>\flat</math> do re mi fa so la ti do</p>

40. Every major key may be said to have a relative minor key, represented under the same signature. As minor keys, however, are only used incidentally in this work, a brief illustration here will suffice.

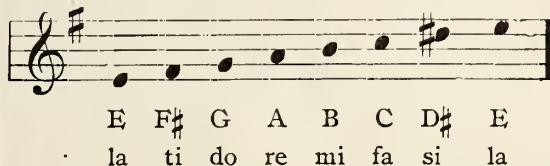
41. Tone one of the minor scale is founded upon tone six of the major scale, and must contain three kinds of intervals, viz.: major, minor and augmented.\* From 1 to 2, 3 to 4, and from 4 to 5, must be major seconds; from 2 to 3, 5 to 6, and from 7 to 8, must be minor seconds; while from 6 to 7 must be an augmented second. This rule is observed both ascending and descending.

## EXAMPLE TWENTY-THREE.

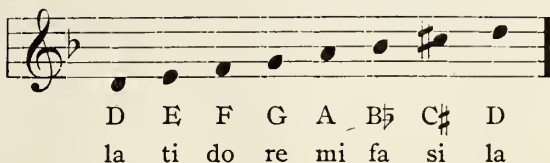
Scale of A minor, relative to C major.



Scale of E minor, relative to G major.



Scale of D minor, relative to F major.



NOTE.—For want of space we will not give any further examples of minor keys. The above are sufficient to show the relation they bear to the major keys.

\*The harmonic minor scale is the only one in general use, consequently the only one of which an example is given here.

## TERMS AND SIGNS OF EXPRESSION.\*

	Abbreviation.	Definition.
Pianissimo.....	<i>pp</i> .....	Very soft.
Piano.....	<i>p</i> .....	Soft.
Mezzo—( <i>Met-so</i> ).....	<i>m</i> .....	Of medium power.
Forte.....	<i>f</i> .....	Loud.
Fortissimo.....	<i>ff</i> .....	Very loud.
Crescendo.....	$\text{<}$ .....	Increase the power.

	Abbreviation.	Definition.
Diminuendo.....	$\text{>}$ .....	Diminish the power.
Swell.....	$\text{<}>$ .....	Increase and dim.
Sforzando.....	<i>sf</i> or $\text{>}$ .....	Explosive.
Legato.....	$\text{—}$ .....	Smooth and connected.
Staccato—( <i>Stah-cah-to</i> ).....	$\text{   }$ .....	Very short.
Semi-staccato.....	$\text{...}$ .....	Short.

## DEFINITION OF TECHNICAL TERMS.

Accelerando.....	Gradually faster.
Accento—( <i>Ah-tchayn-to</i> ).....	Accented.
Adagio—( <i>Ah-day-gee-oh</i> ).....	Slow, with expression.
Ad libitum, or ad lib.....	At pleasure.
Allegro—( <i>Al-lay-gro</i> ).....	In quick movement.
Allegretto—( <i>Al-lay-gray-to</i> ).....	Less quick than Allegro.
Andante.....	Rather slow.
Andantino.....	Quicker than Andante.
A tempo—( <i>A taym-po</i> ).....	In time.
Aria.....	A tune; a melody.
Bis—( <i>Beese</i> ).....	Twice.
Calando.....	Dim. and ritard.
Cantabile.....	Elegant; graceful.
Con—( <i>Cone</i> ).....	With
Con spirito.....	With spirit.
Coda.....	An additional close.
Da capo—( <i>Dah-cah-po</i> ).....	Go to the beginning.
Dal segno—( <i>Dahl-sayn-yo</i> ).....	Return to sign.
Dolce—( <i>Dole-tchay</i> ).....	Soft, sweet, delicate.
Fine—( <i>Fee-nah</i> ).....	The end.
Finale—( <i>Fe-nah-le</i> ).....	The final movement, or end.
Fugue.....	A flight.
Grave—( <i>Grah-vay</i> ).....	Slow and solemn.
Giusto—( <i>Je-us-to</i> ).....	In steady time.
Largo.....	A slow movement.
Larghetto—( <i>Lar-get-to</i> ).....	Less slow than Largo.
Lento—( <i>Layn-to</i> ).....	Slow and gliding.
Maestoso—( <i>May-es-to-so</i> ).....	Majestically
Moderato—( <i>Mod-er-ah-to</i> ).....	Moderately
Obligato.....	Necessary; indispensable.

Opus, or op.....	The number of a composition.
Pia—( <i>Pee-ah</i> ).....	More.
Pia moso.....	More rapid.
Presto.....	Quick.
Prestissimo.....	Very quick.
Primo—( <i>Pree-mo</i> ).....	First.
Pastorale—( <i>Pas-to-rah-le</i> ).....	In quick style.
Piacere—( <i>Pee-ah-tchay-re</i> ).....	Gay and graceful.
Rallentando, or Rall.....	Slower by degrees.
Recitative—( <i>Rec-i-ta-leve</i> ).....	In speaking style.
Ritard.....	Slower and slower.
Sanza—( <i>Sayn-zah</i> ).....	Without.
Sanza organa.....	Without organ.
Solo.....	For one voice or instrument.
Soli—( <i>So-lee</i> ).....	Plural of Solo.
Solfeggio—( <i>Sole-fay-gee-o</i> ).....	A vocal exercise.
Sostenuto—( <i>Sos-te-nu-to</i> ).....	Sustained.
Soto.....	Under.
Soto voce.....	With subdued voice.
Subito—( <i>Su-bee-to</i> ).....	Quickly.
Scherzo—( <i>Skert-so</i> ).....	In playful manner.
Tempo.....	Time.
Trio—( <i>Tree-o</i> ).....	For three parts.
Tutti—( <i>Tut-tee</i> ).....	All together.
Vivace—( <i>Viv-vah-tchay</i> ).....	Quick and cheerful.
Voce—( <i>Vo-tchay</i> ).....	Voice.
Volti—( <i>Vol-tee</i> ).....	Turn over.
Volti subito.....	Turn over quickly.
Voce di testa.....	The head voice.
Voce di petta.....	The chest voice.

\*In pronunciation, the syllable that is italicized shows the accent.

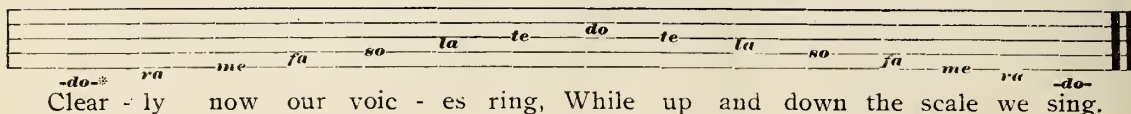
# PRACTICAL LESSONS.

NOTE TO TEACHER.—For a comprehensive statement in regard to the manner of teaching the lessons laid down in this work, see "THE CLASS TEACHER," a small book clearly illustrating the author's method of rudimental class teaching. A copy of "THE CLASS TEACHER" will be mailed, postpaid, on receipt of 25c. Address the publishers of this work.

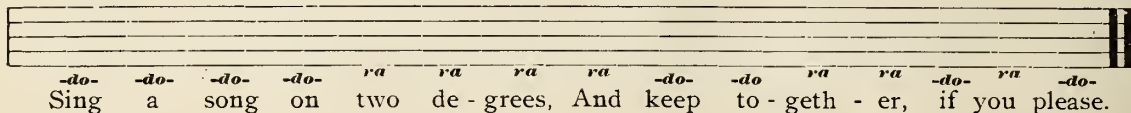
The following exercises should not be practiced until after the scale, the staff, and the absolute names of the degrees of pitch have been illustrated and taught by blackboard exercises.

We have thought it advisable to substitute the syllable names "so" and "te" for five and seven of the scale, instead of "sol" and "si," thus having one vowel and one consonant element for each tone, also a different syllable name for each tone of the chromatic scale.

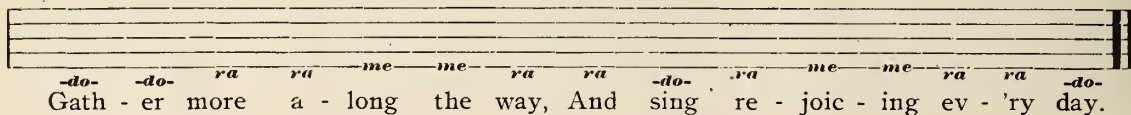
## No. 1.



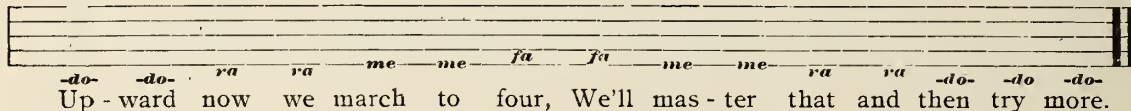
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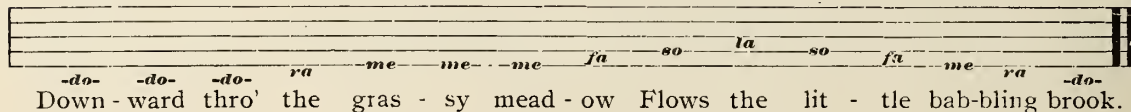
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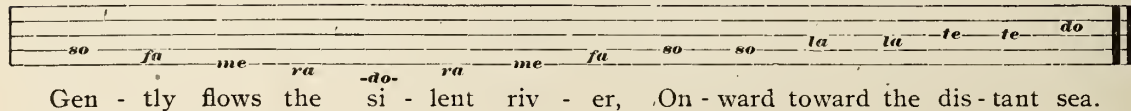
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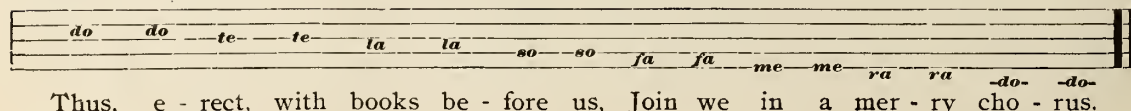
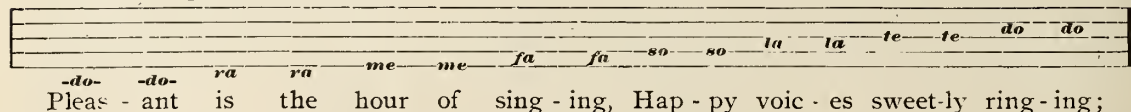
## No. 5.



## No. 6.



## No. 7. Explain the close bar.



\* Pronounced doe, ray, me, fah, soh, lah, tee.

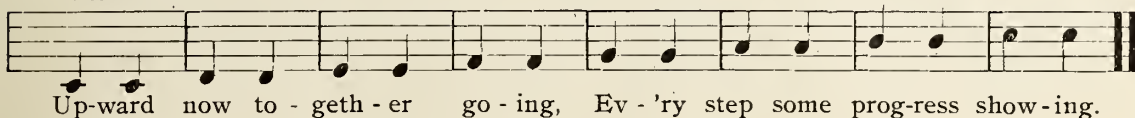


Introduce notes and measures.

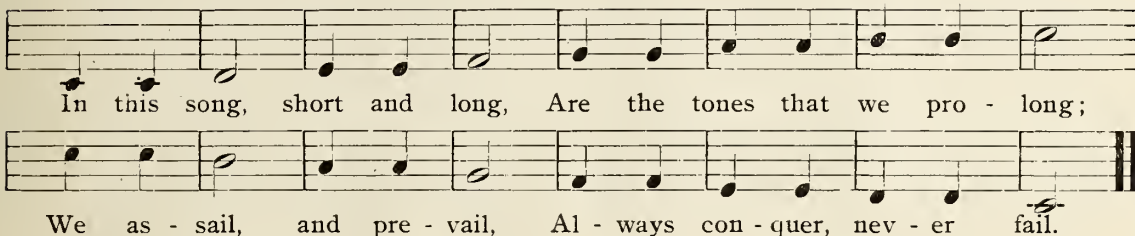
A note is a character indicating the length of the tone and the degree of pitch upon which it is to be sung. In other words, a note tells us what to sing and how long to sing it.

Measures are the grouping together of rhythmical pulsations into groups of twos, threes, fours, etc., and are represented to the eye by bars placed perpendicularly across the staff. All between two bars is called a measure.

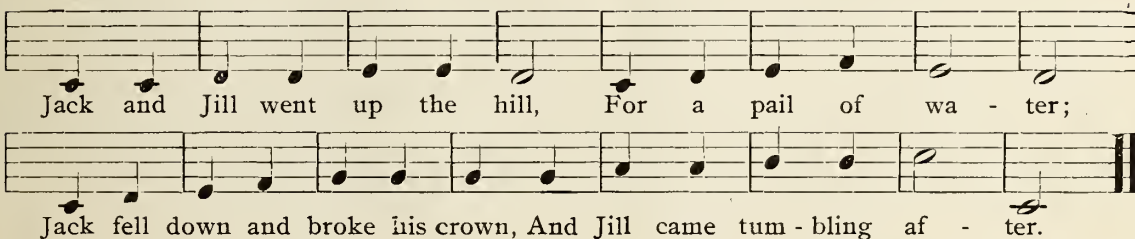
## No. 8.



## No. 9.



## No. 10.



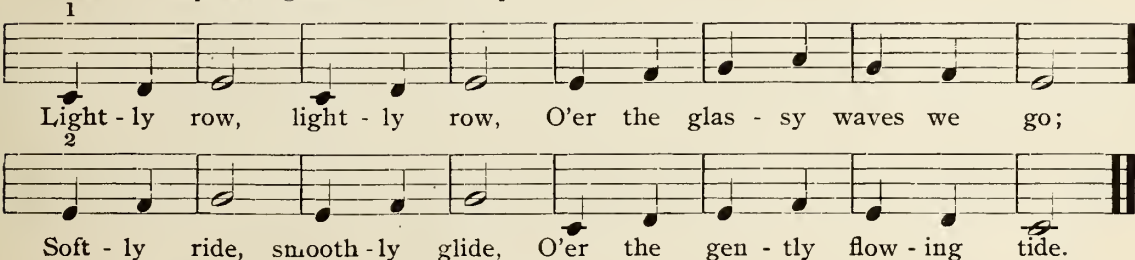
Introduce the skip.

When the tones of the scale are not written or sung in consecutive order, it is called skipping. To sing one, omit two and sing three, is called the skip of a third. From one to five is the skip of a fifth; from five to eight is the skip of a fourth; from one to eight, or vice versa, is the skip of an octave, etc.

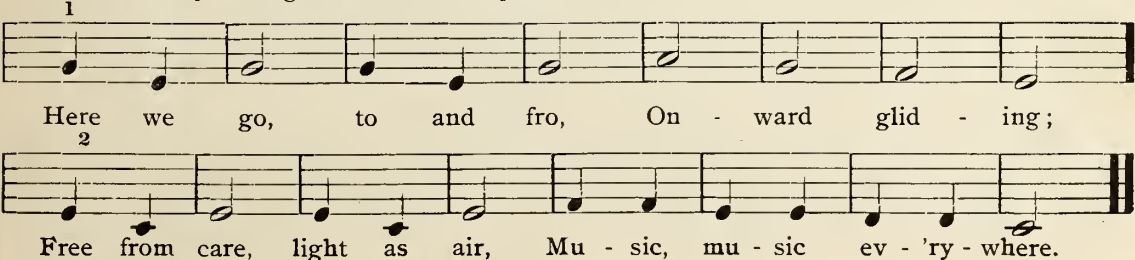
## No. 11.



## No. 12. May be sung as a round, in two parts.



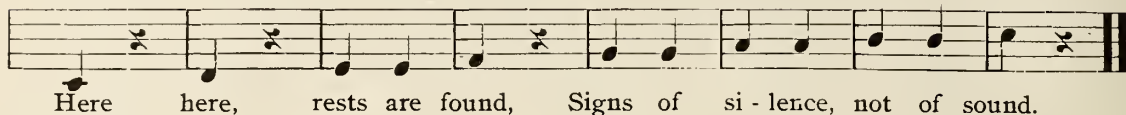
## No. 13. May be sung as a round, in two parts.



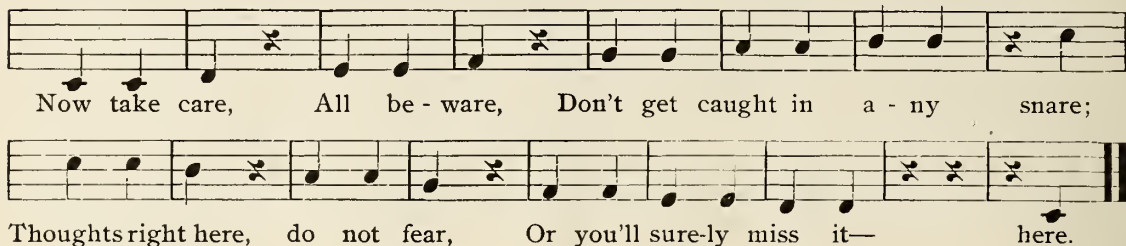
Introduce the rest.

Rests are characters used to represent silence, and correspond in value with notes of like denomination. Thus, a short rest indicates silence equivalent to the length of a short note. Avoid prolonging the tone preceding the rest beyond its proper length, thus covering up, or detracting from the value of the rest.

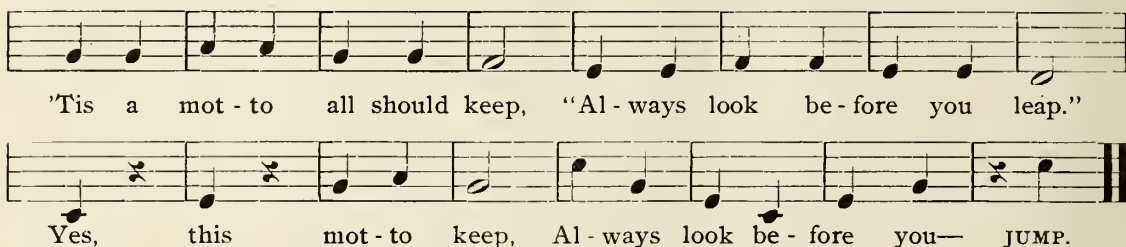
## No. 14.



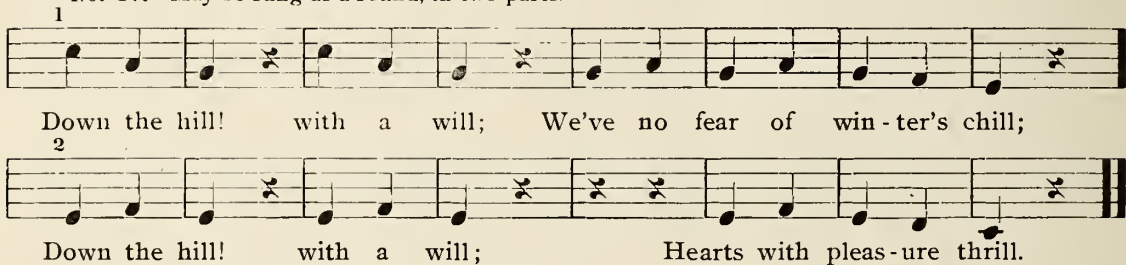
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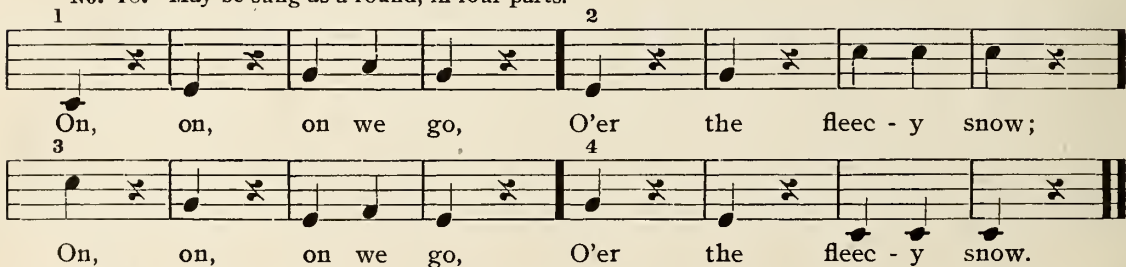
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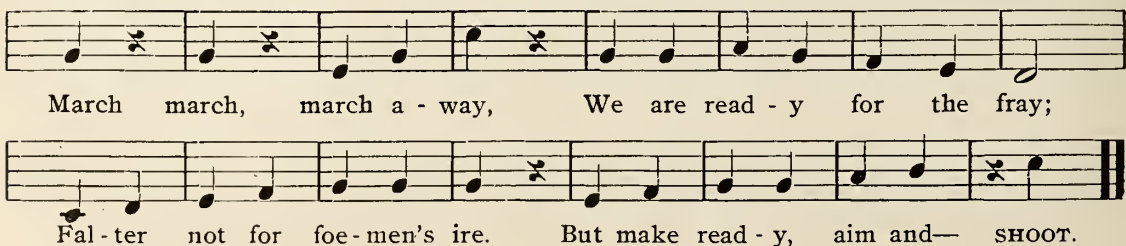
## No. 17. May be sung as a round, in two parts.



## No. 18. May be sung as a round, in four parts.



## No. 19.





Explain three part measure.

A measure containing three pulsations is called three part measure. The first part of each measure should be accented. The second and third parts are unaccented.

## No. 20.

Time's ev - er wing - ing its flight while we're sing - ing, A glad trib - ute  
bring - ing, with all voic - es ring - ing, Thus la - bor be - stow - ing, and  
sure prog - ress show - ing, We ev - er keep go - ing from tones high to low.

## No. 21.

Hap - py were we when we played in the hay in my grand-fath - er's  
barn all the long sum - mer day; Hap - py were we, Joy - ous and  
gay, Pass - ing the bright, mer - ry mo - ments a - way.

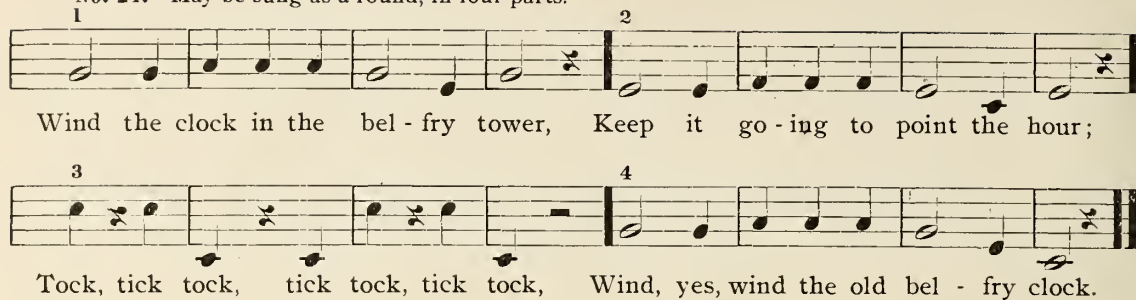
## No. 22. Sing as a round in four parts.

Springtime is com - ing, Chirping and humming, Beau - ti - ful song, All the day long.

## No. 23. May be sung as a round, in two parts.

Beau - ti - ful spring is com - ing a - gain, Com - ing, Com - ing to us a - gain;  
Beau - ti - ful spring, Com - ing a - gain, Com - ing, Com - ing to us a - gain.

No. 24. May be sung as a round, in four parts.



Wind the clock in the bel - fry tower, Keep it go - ing to point the hour;  
Tock, tick tock, tick tock, tick tock, Wind, yes, wind the old bel - fry clock.

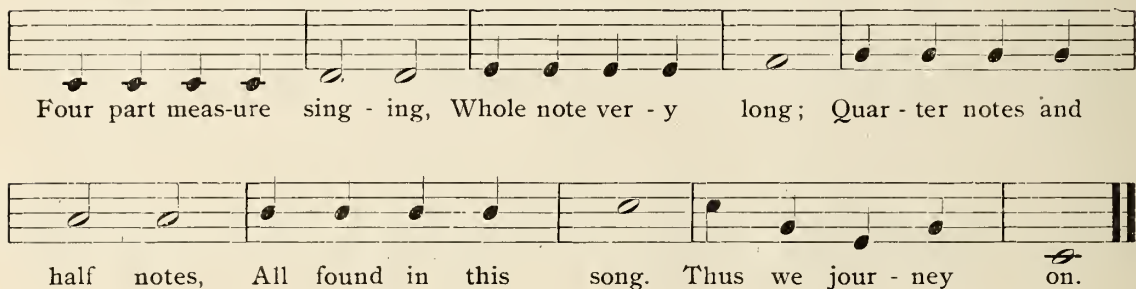
No. 25. Make three divisions of the class, having all sing together in the first measure, while in the second measure, one division will take the lower note, another the middle note, and the other the upper note. The same way on the fourth, sixth, etc.



Introduce four part measure.

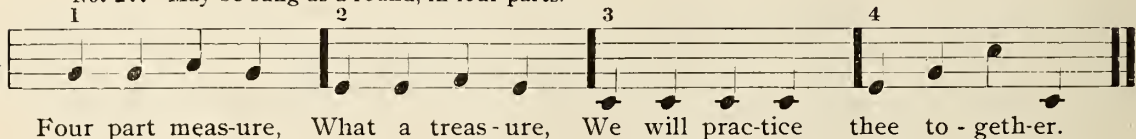
The grouping together of four pulsations to each measure is called four part measure. The first part should receive a primary accent and the third part a secondary accent.

No. 26.



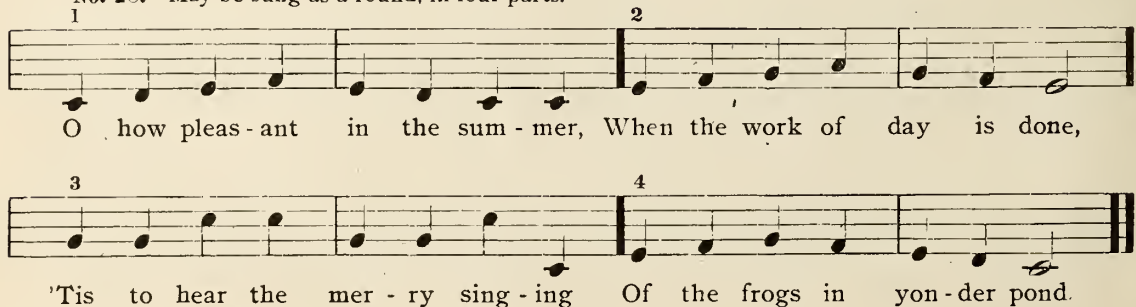
Four part meas-ure sing - ing, Whole note ver - y long; Quar - ter notes and  
half notes, All found in this song. Thus we jour - ney on.

No. 27. May be sung as a round, in four parts.



Four part meas-ure, What a treas-ure, We will prac-tice thee to - geth-er.

No. 28. May be sung as a round, in four parts.



O how pleas - ant in the sum - mer, When the work of day is done,  
'Tis to hear the mer - ry sing - ing Of the frogs in yon - der pond.

No. 29. May be sung as a round, in two parts.

1  
Drip, drop, drip, drop, Hear the mu - sic of the rain,  
2  
Drip, drop, drip, drop, On the roof and win - dow pane.

No. 30. Explain the extension of the scale downward and upward.

Now we go, down be - low, To the depths that all must know;  
Then a - rise, toward the skies, Press - ing on to win the prize.

No. 31. Sing as a round, in two parts.

1  
We must climb the stairs to - geth - er, Since the race we have be - gun;  
2  
Hor - rid! there my jaw's sus - pend - ed, And I'm glad this work is done.

Introduce six part measure.

The grouping together of six pulsations into each measure is called six part measure. The first part of each measure should receive a primary accent and the fourth part a secondary accent.

No. 32.

O six part measure, so flowing and free, Rolling and rolling, like waves of the sea;  
Flowing and free, flow-ing and free, Rolling and roll-ing, like waves of the sea.

No. 33. Explain the tie, connecting two notes in order to secure the desired length of tone.

Sad au-tumn winds, hear them sigh - ing, Sigh - ing so mourn-ful - ly;  
Mourn-ing for flow'rs that have per - ished, Friends ev - er dear to me.

## No. 34. Sing as a round, in two parts.

1

Glad let our voices be, Ringing out cheerfully, While we all Join in this song,

2

Trip, trip, trip, trip, Mer-ri-ly, mer-ri-ly trip a-long.

Introduce the brace and clef.

The fraction placed upon the staff immediately after the clef indicates the number of parts in a measure, also the kind of note required to fill each part. For example, when the fraction is  $\frac{2}{4}$  the numerator denotes the number of parts in a measure, while the denominator indicates the kind of note required to fill each part.

## No. 35.

Thus far we have come to- geth- er, But we now must say good- bye.

## No. 36.

You had bet- ter go no fur- ther,

Up-ward bold- ly march to- geth- er,

For you can- not sing so high,

No, that is true, so then good-bye.

## No. 37.

Tho' so far a- part we roam, Still we strive to greet you; Soon the hap- py





time will come When a - gain we meet you; Thus we go, to and fro,



On our journey ev - er, And tho' oft-en far a-part, Naught our hearts can sever.

Explain high and low voices, and the dividing of voices into four general classes, viz.: Soprano, Alto, Tenor and Bass.

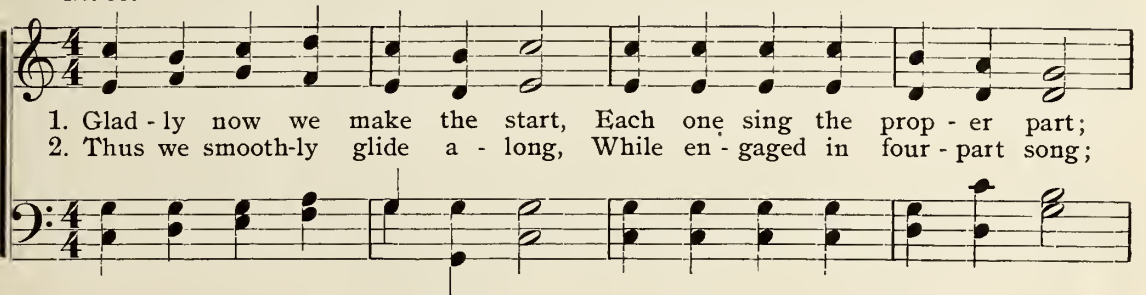
No. 38. Altos sing lower notes on upper staff, tenors sing upper notes on lower staff.



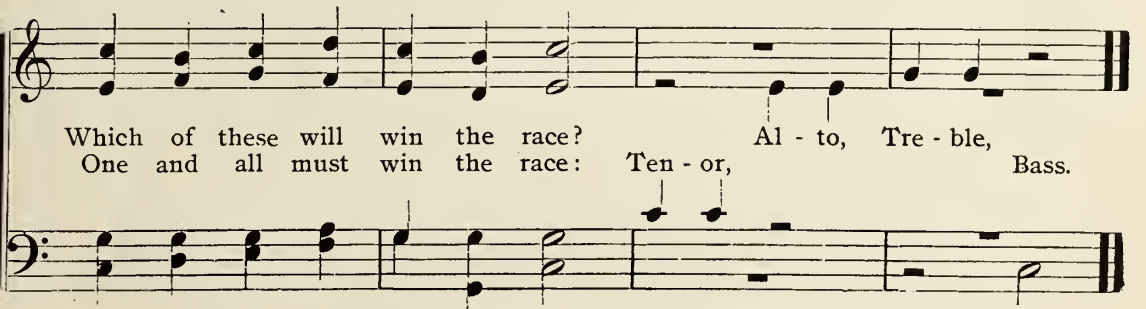
Now to-ge-th-er, then a-way, Back a-gain, but not to stay, No, not to stay.

Although the bass and treble staves may be far separated, in order to write the poetry between, if joined together by a brace, the distance between them is only three degrees, viz.: b, c and d, or one short line and two spaces.

No. 39.



1. Glad - ly now we make the start, Each one sing the prop - er part;  
2. Thus we smooth-ly glide a - long, While en - gaged in four - part song;



Which of these will win the race? Al - to, Tre - ble,  
One and all must win the race: Ten - or, Bass.

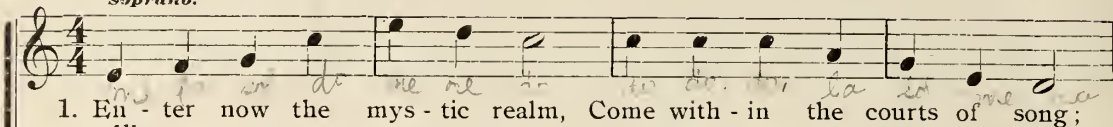
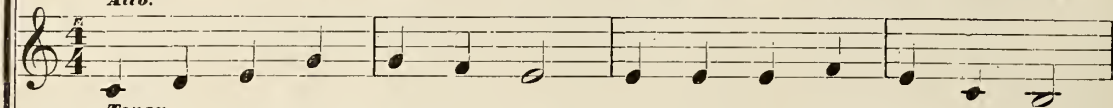
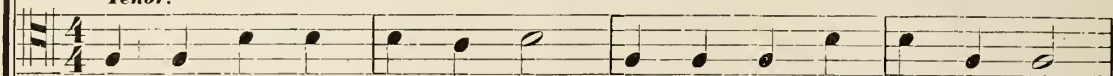


Explain the tenor clef, also each part on a separate staff.

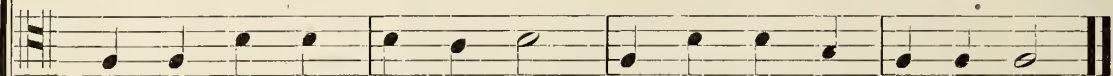
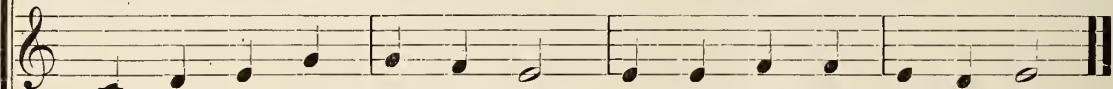
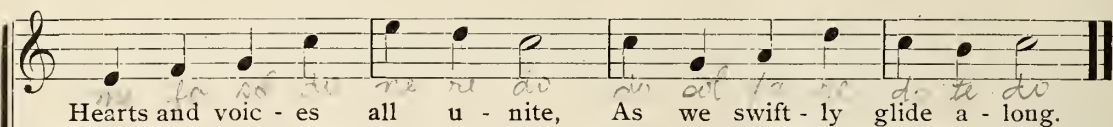
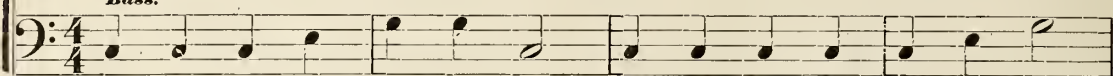
S. S. M.

**ENTER NOW THE MYSTIC REALM.**

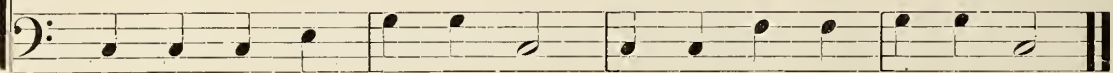
S. S. MYERS.

*Soprano.**Alto.**Tenor.*

2. Fa - ces bright and hearts so gay, Join the song with right good cheer;

*Bass.*

All things sad must flee a - way, Naught but joy can en - ter here.

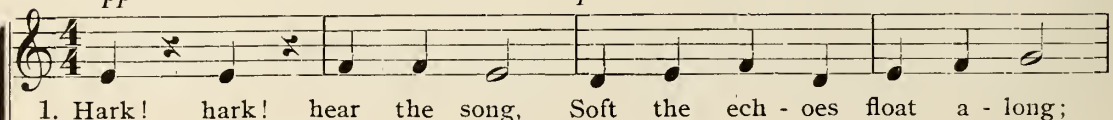
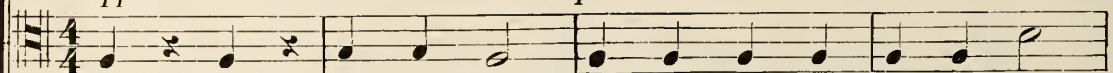


Introduce the five degrees of power.

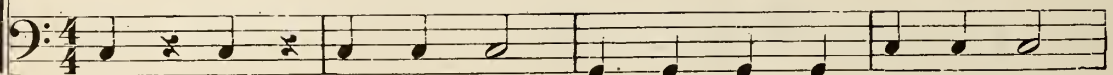
S. S. M.

**HARK! HARK! HEAR THE SONG.**

S. S. MYERS.

*pp**p**pp**p*

2. Hark! hark! sing with care, While our voic - es we pre - pare;



*m* *f* *ff*

List! list! come a - gain, Loud and joy - ful strain.

*m* *f* *ff*

Come, come, sing a - gain, Sing a loud re - frain.

## THE LEAF BUD.

S. S. MYERS.

*f* *Dim.* *pp* *m*

1. Close with - in a down - y cov - er, Here at rest I lie; Half a - wake and

2. Sometimes vague im - pa - tient striv - ings, Stir - ring life with - in; Hopes of be - ing

3. Then a - gain a soft con - tentment, Broodeth o'er my state, When the time comes

*Cres.* *ff* *Dim.* *pp*

half in slum - ber, While the storms go by, While the storms go by.

something worthy, Long - ing to be - gin, Long - ing to be - gin.

I am read - y, Un - til then I wait, Un - til then I wait.

A composition may begin with any part of the measure in order to have the accentuation of the poetry and music correspond. In the following piece the first syllable in each line of poetry is unaccented, therefore it is necessary to begin with an unaccented part of the measure thus bringing the accented syllables of the poetry and the accented pulses of the measures together.

### THE BLUE BIRD'S SONG.

S. S. MYERS.

1. Up - on the swaying twigs I stand, High in the leafless tree, And war - ble forth my

2. The fresh March breezes ruf - fle up My rud - dy breast and throat, The warm Spring sun-shine

3. In - to the buoyant air I spring, Up to-ward the azure sky; Free as the wind I

### QUICKLY ARISE! S. S. MYERS.

mer-ry notes, And shake my wings in glee.

plays up - on My lit - tle sky blue coat.

sail a - long, A joy - ous bird am I.

1. Quickly a - rise!  
2. Haste we a - way!

1. Quick-ly a - rise!  
2. Haste we a - way,

1. A - rise!  
2 A - way!

Quick - ly a - rise! For sun - shine is guild - ing the skies.  
Haste we a - way! This beau - ti - ful glad sum - mer day.

Quickly a - rise, yes a - rise! For sun - shine is guild - ing the skies.  
Haste we a - way, yes a - way! This beau - ti - ful glad sum - mer day.

Quick-ly a - rise! a - rise! For sun - shine is guild - ing the skies.  
Haste we a - way! a - way! This beau - ti - ful glad sum - mer day.

Quick-ly a - rise!  
Haste we a - way!



## 'TIS MAY.

S. S. MYERS.

*Eighth Notes.*

1. Pret - ty lit - tle spring-flow'r, Wak - ing from your sleep; Love - ly lit - tle

2. Lit - tle ferns and grass - es, All so green and bright; Pur - ple clo - ver

3. Hap - py lit - tle war - bler, Com - ing in the spring; Would you know the

blos - som, Just a - bout to peep; Would you know the rea - son

nod - ding, Dai - sies fresh and bright; Would you know the rea - son

rea - son Why you love to sing? Hear the mer - ry chil - dren

All the world is gay? List - en to the bob - o - link Tell - ing you 'tis May.

All the world is gay? List - en to the bob - o - link Tell - ing you 'tis May.

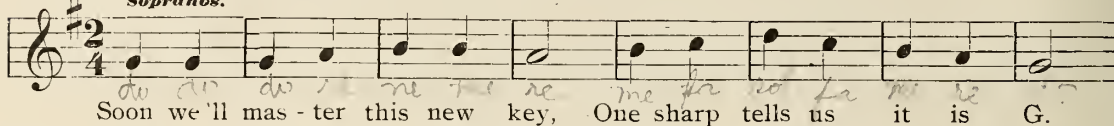
Shout - ing as they play; List - en to the bob - o - link Tell - ing you 'tis May.

Introduce the key of G upon the blackboard before taking up the following exercises.

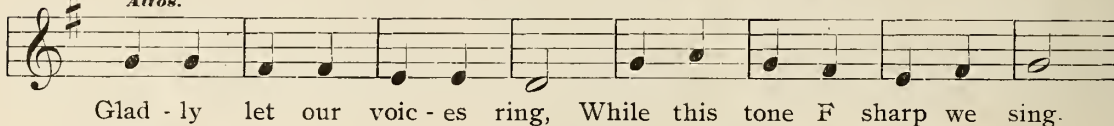
It is customary, in works of this kind, when a new key is introduced, to represent the scales and degrees of pitch used. We think this unnecessary, however, and insert only practical exercises, leaving the teacher free to make such representations as he may deem necessary, upon the blackboard, after the new key has been introduced as laid down in "The Class Teacher."

Let each part follow without losing the time.

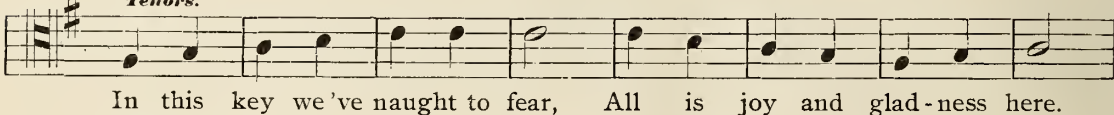
*Sopranos.*



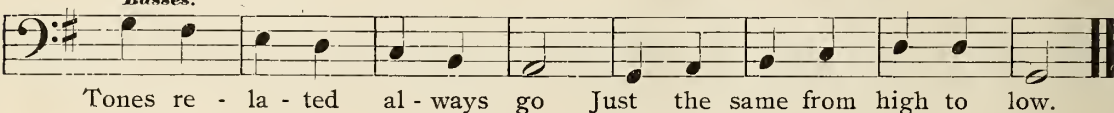
*Altos.*



*Tenors.*



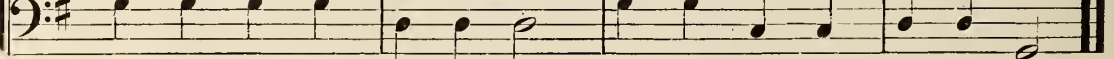
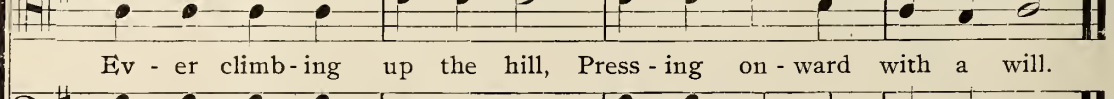
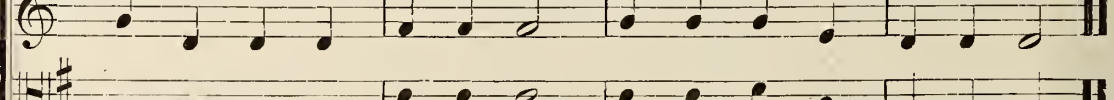
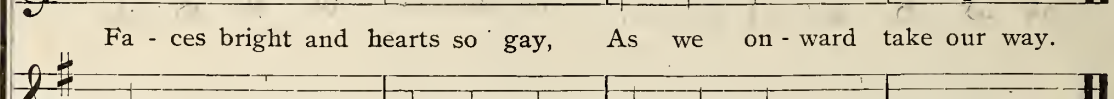
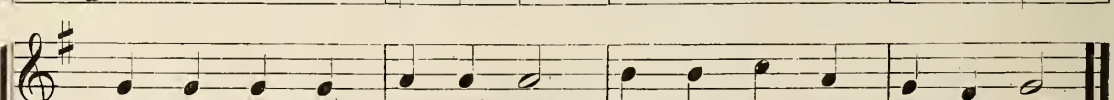
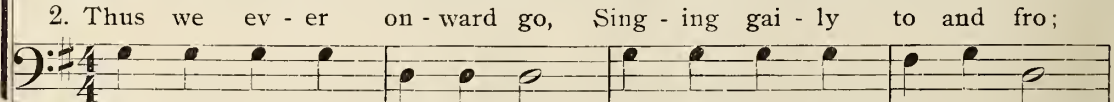
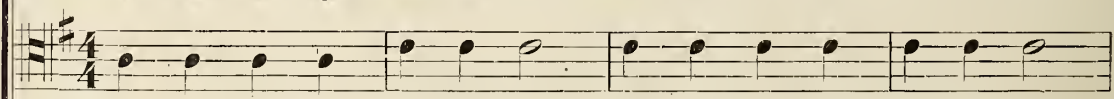
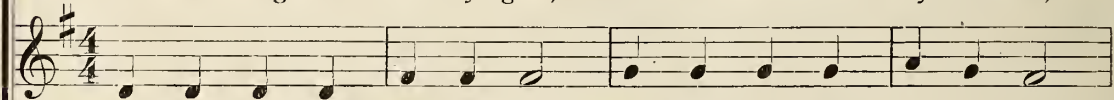
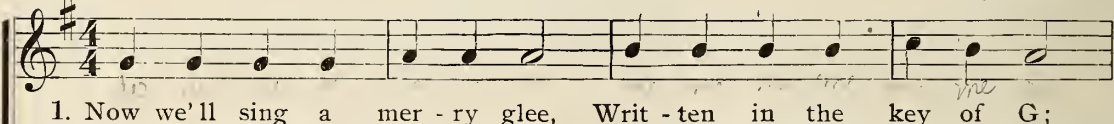
*Basses.*



S. S. M.

## THE KEY OF G.

S. S. MYERS.





Practice with the swell.

**COME FOLLOW ME.**

S. S. MYERS.

Come, come, come where  
Come fol - low me, oh, come fol - low me, Yes, come where the flow'rs are  
Come fol - low me, oh, come fol - low me, Yes, come where the flow'rs are  
flow'rs are blooming, Come, oh, come fol-low me, come, come, come.  
bloom - ing, Come fol-low me, oh, come, come, come, come, come, come.  
bloom - ing, Come, oh, come fol-low me, come, come, come.

**EVENING BELL.**

S. S. MYERS.

1. Hear the sil - v'ry eve - ning bell, Eve - ning bell, eve - ning bell,  
2. Sweet the ech - oes steal a - long, Eve - ning bell,  
3. Wel - come is the eve - ning bell, Eve - ning bell,  
evening bell,  
Gent - ly ech - o down the dell, Sil - v'ry eve - ning bell.  
Float - ing on with mirth and song,  
Tell - ing of the days fare - well,

## MEM'RY BELLS.

Arr. by S. S. MYERS.

SHAFFER.

1. Mem'-ry bells are ring-ing, ring-ing, ring-ing, Mem'-ry bells are

2. Do you hear the chim-ing, chim-ing, chim-ing, Do you hear the

3. Do you hear the sto - ry, sto - ry, sto - ry, Of your childhood's

4. They are sweet-ly toll-ing, toll-ing, toll-ing, Mem-o - ries un -

ring-ing, Will you tell me what they say? Ding dong,

mel-low Chim-ing of the mem - 'ry bells? Ding,

glo - ry In the far off days of yore? Ding dong,

fold-ing, As the ech - oes die a - way. Dong,

ding dong, ding dong, Tell me what they say.

ding dong, ding, Of the mem'-ry bells.

ding dong, ding, Ring-ing ev - er more.

dong, dong, Ech - oes die a - way.

## SILENTLY THE SHADOWS.

S. S. MYERS.

1. Si - lent-ly the shad - ows Gath - er 'round my door; Bring-ing back the

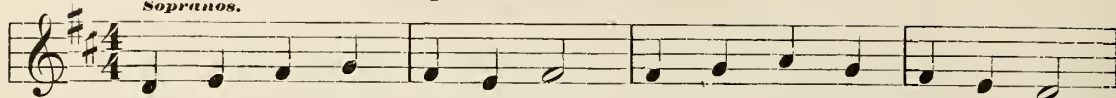
2. How such ho - ly mem'-ries Clus - ter 'round the past; Point-ing to that  
fac - es, I shall see no more. Si - lent-ly the shad - ows  
ha - ven We shall gain at last. The si - lent shad-ows

3. Fac - es un - for - got - ten, Nev - er more to see; Si - lent hours of  
twi - light, Bring them back to me. The si - lent shad-ows  
Gath-er 'round my door, Bringing back the fa - ces I shall see no more.

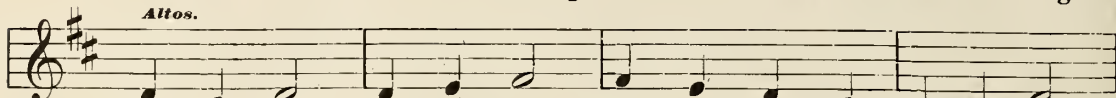


Introduce the key of D.

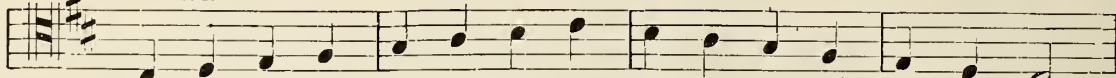
Let each part follow without losing the time.

*Sopranos.*

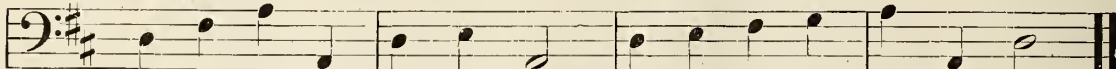
F and C sharp now we sing, And our tones with free-dom ring.

*Altos.*

Thus we go, to and fro, Soon the key of D we'll know.

*Tenors.*

Gai - ly now our voic - es ring, As up and down the scale we sing.

*Basses.*

For - ward now we firm - ly go, Third line in the bass is do.

FANNIE J. CROSBY.

**MUSIC EVERYWHERE.**

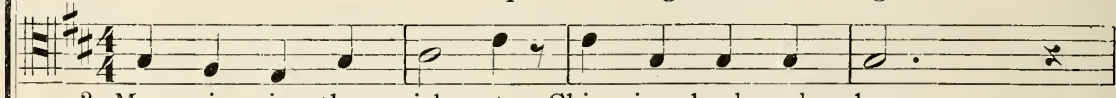
S. S. MYERS.



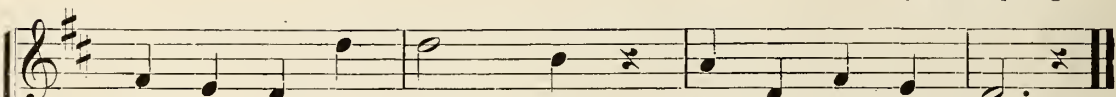
1. Mu - sic in the spring-time, Wak - ing up the flow'rs;



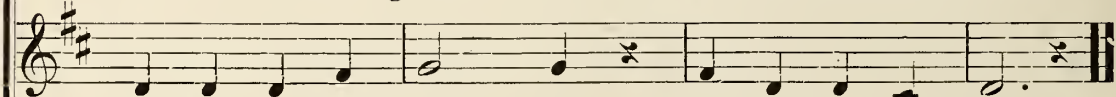
2. Mu - sic in the rain - drops, Fall - ing with the night;



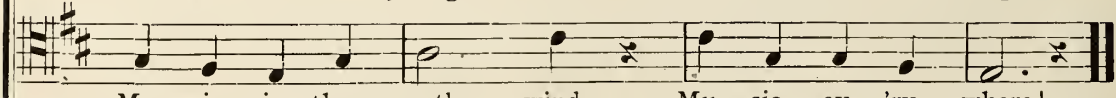
3. Mu - sic in the crick - et, Chirp - ing loud and clear;

yes, wak - ing,  
yes, fall - ing,  
yes, chirp - ing,

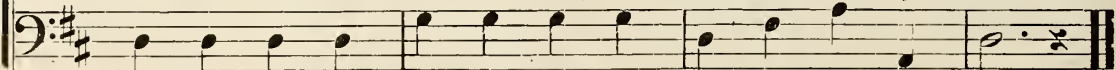
Mu - sic in the green trees, Mu - sic in the bow'rs.



Mu - sic in the young birds, When the day is bright.



Mu - sic in the south wind, Mu - sic ev - 'ry - where!

in the green trees,  
in the young birds,  
in the south wind,



## OH, YE VOICES GONE!

S. S. MYERS

1. Oh, ye voic-es gone! Sounds of oth-er years, Hush that haunting  
 2. With the wind of spring, With the breath of flow'rs, Float-ing back ye

1. Oh, ye voic-es gone! sounds of oth-er years, Hush that  
 2. With the wind of spring, With the breath of flow'rs, Float-ing

## BEAUTIFUL DEW-DROPS.

S. S. MYERS.

tone, Melt me not to tears.  
 bring, Tho'ts of by-gone hours.

1. Beau - ti - ful dew - drops,  
 2. Beau - ti - ful dew - drops,

1. Beau - ti - ful  
 2. Beau - ti - ful

haunting tone, Melt me not to tears.  
 back ye bring, Tho'ts of by-gone hours.

1. Beau - ti - ful dew - drops,  
 2. Beau - ti - ful dew - drops,

1. Beau - ti - ful  
 2. Beau - ti - ful

jew - els of light, Dropped from the crown of the God - dess of night.  
 gems from the sky, Tears on the lash of the flow - er's bright eye.

dew - drops, jew - els of light,  
 dew - drops, gems from the sky,

jew - els of light, Dropped from the crown of the God - dess of night.  
 gems from the sky, Tears on the lash of the flow - er's bright eye.

dew - drops, jew - els of light,  
 dew - drops, gems from the sky,

# THEN SING, OH! SING.

A. GREATSINGER.

1. Why not sing and on the wing Of sweet-est pleasures rise? Bright sunbeams play like

2. When in song, no time is long, I love to linger still, And sweep the lyre whose

3. Mu - sic dear, be mine to cheer The lone - ly vale of time, And when a - bove with

those of May, Round him who mu - sic tries. Then sing, oh! sing, So

tones in - spire And all my be - ing thrill. Then sing, oh! sing, So

those I love, In ceaseless songs we'll chime. Then sing, oh! sing, So

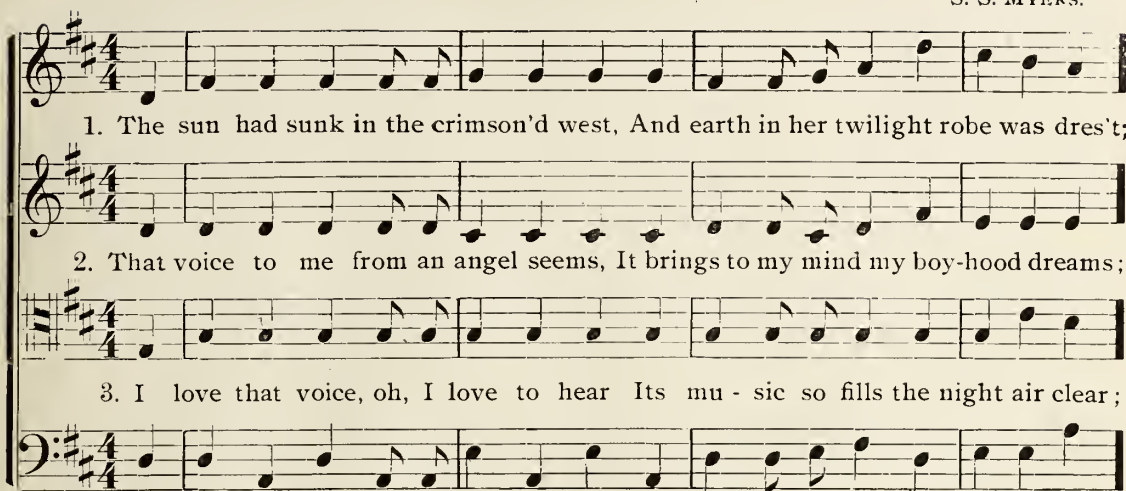
hap - py light and gay, Then sing, oh! sing, And drive dull care a - way.

hap - py, light and gay, Then sing, oh! sing, And drive dull care a - way.

hap - py, light and gay, Then sing, oh! sing, And drive dull care a - way.

## THE WHIP-PO'-WILL.

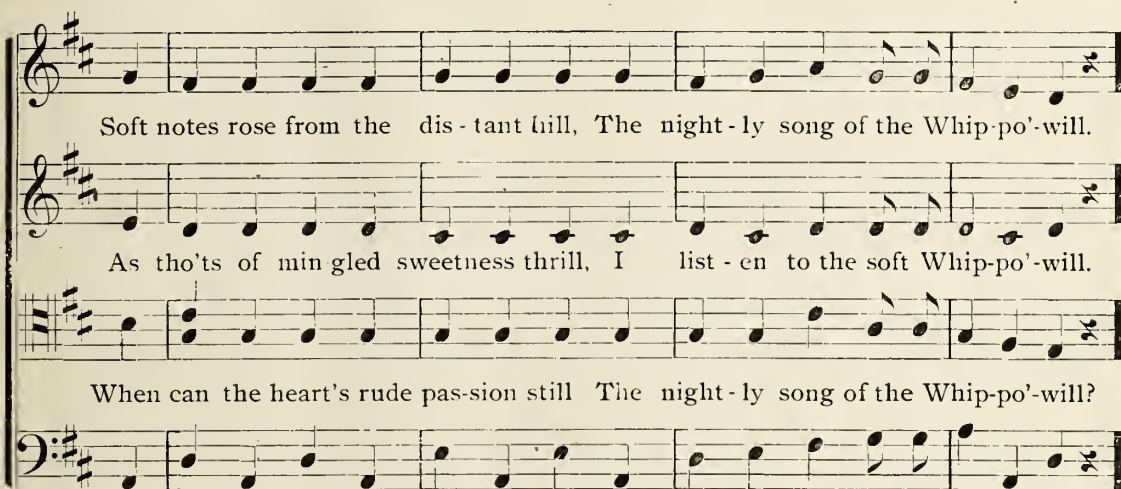
S. S. MYERS.



1. The sun had sunk in the crimson'd west, And earth in her twilight robe was dres't;

2. That voice to me from an angel seems, It brings to my mind my boy-hood dreams;

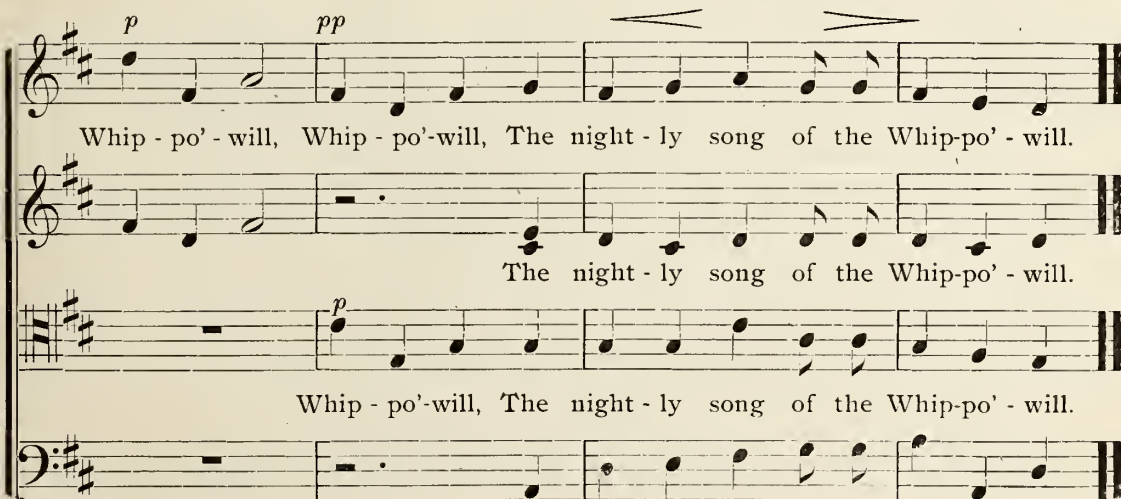
3. I love that voice, oh, I love to hear Its mu - sic so fills the night air clear;



Soft notes rose from the dis - tant hill, The night - ly song of the Whip-po'-will.

As tho'ts of mingled sweetness thrill, I list - en to the soft Whip-po'-will.

When can the heart's rude pas-sion still The night - ly song of the Whip-po'-will?



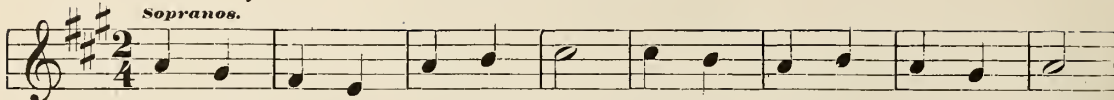
*p* Whip - po' - will, *pp* Whip - po' - will, The night - ly song of the Whip-po' - will.

The night - ly song of the Whip-po' - will.

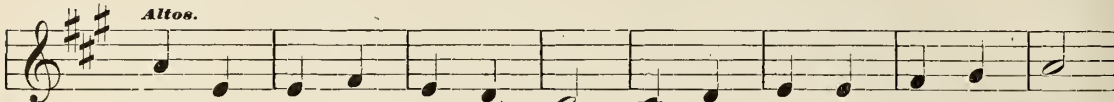
*p* Whip - po' - will, The night - ly song of the Whip-po' - will.



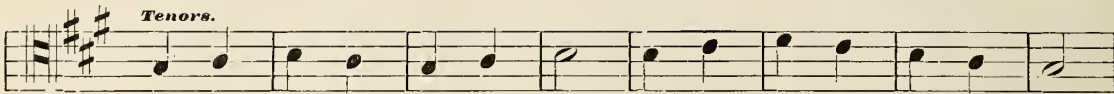
Introduce the key of A.

*Sopranos.*

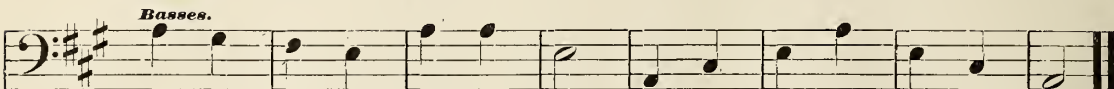
F and C and G sharp too, Show the key of A, 'tis true.

*Altos.*

Sing - ing in the key of A, Quick-ly flies the time a - way.

*Tenors.*

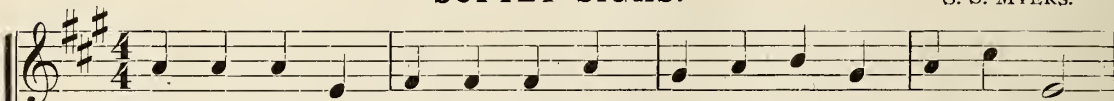
Thus we go from key to key, In a mer - ry, hap - py glee.

*Basses.*

Bass - es al - so find the place, Do on fifth line and first space.

**SOFTLY SIGHS.**

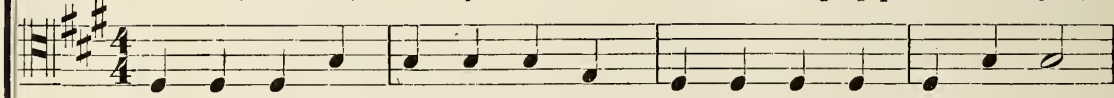
S. S. MYERS.



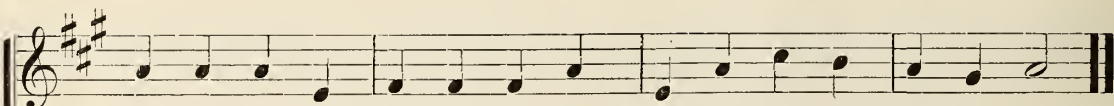
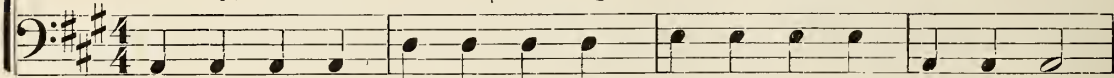
1. Soft - ly sighs the breath of even-ing, Steal-ing thro' the wil-low grove;



2. Slum-ber, dear-est, soft - ly slum-ber, Let sweet sleep op-press thine eyes;



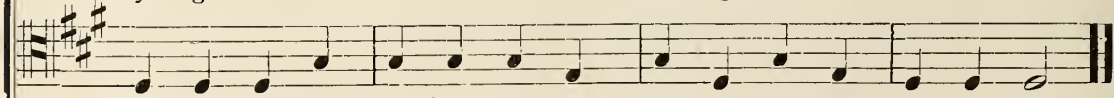
3. La - dy, slum-ber till the morn-ing, Sweet-ly dream of heav'n a - bove;



While the stars, like guar-dian spir - its, Set their night-ly watch a - bove.



May bright vis - ions with - out num-ber, Cheer-ing dreams be - fore thee rise.



May di - vine pro - tec - tion shel-ter Her my heart must ev - er love.





## COME WHERE THE SUNLIGHT.

\* \* \*

1. Come where the sun - light sleep - eth, On the mountain's brow, Come where the

2. There let us roam to - geth - er, Near the deep blue sea, Oh! Come where the

## FLAG OF THE FREE.

PATRIOT.

heath - er bloom - eth With soft pur - ple glow.

1. Flag of the free,

2. Flag of the brave,

heath - er bloom - eth, Roam the hills with me.

1. Flag of the

2. Flag of the

fair - est to see! Borne thro' the thun - der and car - nage of war.

long may it wave! Chos - en of God, while his power we a - dore.

free, fair - est to see! The thun - der and car - nage of war.

brave, long may it wave! Of God, while His power we a - dore.

## THE CRICKET.

MRS. CHARLOTTE SMITH.

S. S. MYERS.

1. Lit - tle in - mate, full of mirth, Chirping on my humble hearth, —Where-so-'er be

2. Tho' in voice and shape they be Formed as if a - kin to thee, Thou surpassest

3. Neither night nor dawn of day Puts a period to thy lay: Insect let thy

thine a - bode, Always har-bin - ger of good, —Pay me for thy warm re - treat, With a

happier far, Happiest grasshoppers that are: Their's is but a sum-mer song; Thine en-

simple song, Cheer the winter evening long; While secure from ev-'ry storm, In my

song more soft and sweet; In return thou shalt receive Such a song as I can give.

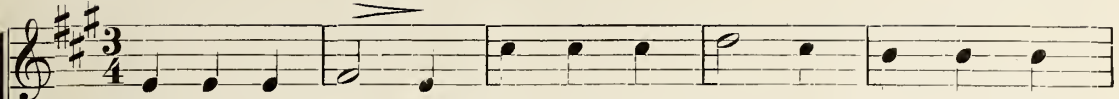
dures the win-ter long, Unimpaired, and shrill, and clear, Melody through-out the year.

cot-tage stout and warm, Merry minstrel thou shalt be, I delight to shel - ter thee.

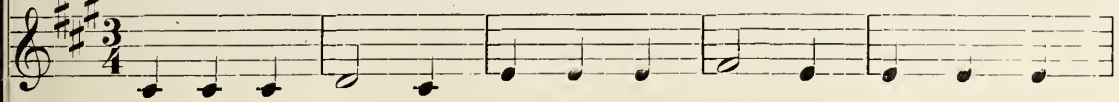
## THE STORM.

W. A. O.

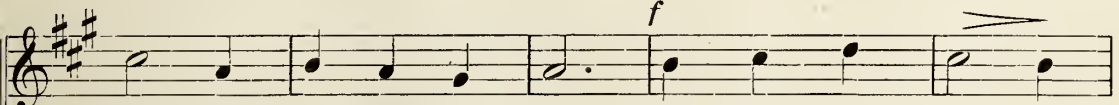
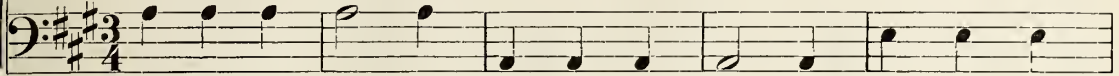
LACHMUND.



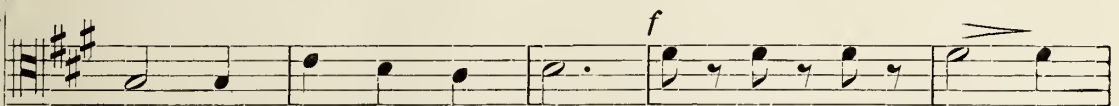
1. Hark to the roar - ing, Rain tor - rents pour - ing, Birds cease their



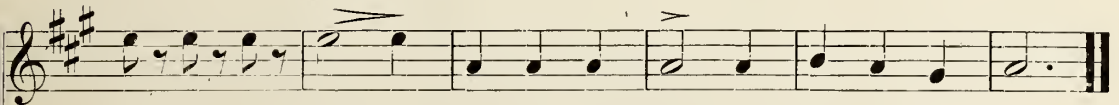
2. Gloom gath - ers o'er us, Dan - ger be - fore us, Na - ture's dread



soar - ing On light wing high; Storm clouds are dash - ing,



cho - rus Rings in the air; Fa - ther a - bove us,



Loud thun - ders crash - ing, Red light - ning flash - ing Thro' the dark sky.

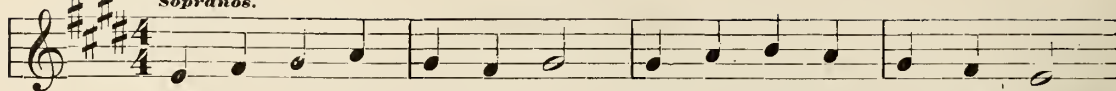


Who e'er dost love us, Pro - tect and move us Thro' dan - gers near.

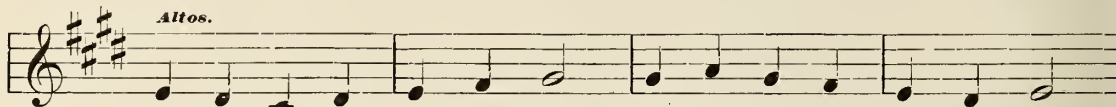




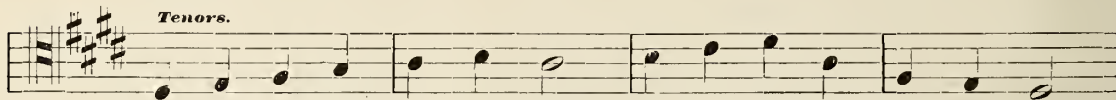
Introduce the key of E.

*Sopranos.*

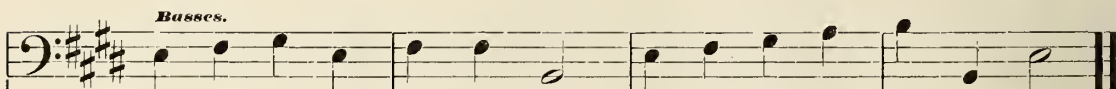
F, C, G and al - so D, Must be sharped to form this key.

*Altos.*

Sing - ing in the key of E, Let us ev - er hap - py be.

*Tenors.*

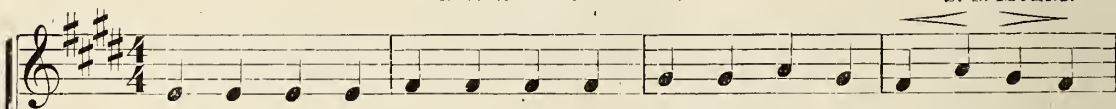
Yes, we'll all re - joice and sing, For each key must trib - ute bring.

*Basses.*

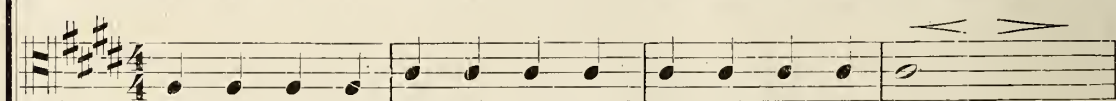
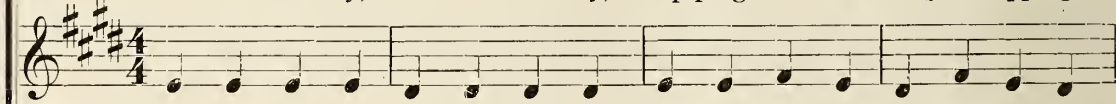
Nev - er fal - ter, nev - er tire, To be thorough we as - pire.

## LITTLE FAIRY.

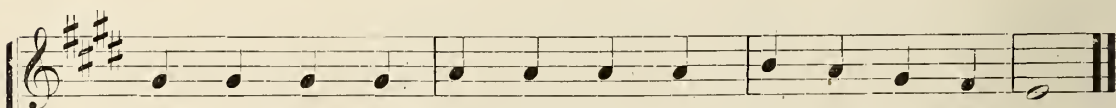
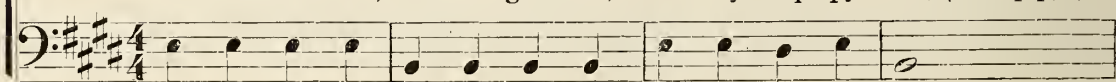
S. S. MYERS.



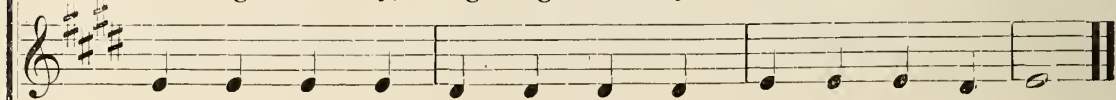
1. Lit - tle fai - ry, do not tar - ry, Trip - ping o'er the lea, (yes, tripping ;) )



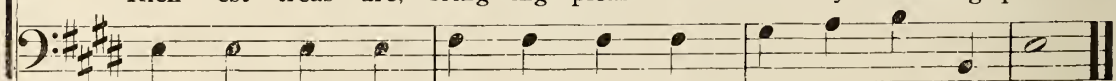
2. Free from sadness, smiles of gladness, On thy hap - py face, (so hap - py ;) )



Com - ing fleet - ly, sing - ing sweet - ly, Wel - come thou shalt be.



Rich - est treas - ure, bring - ing pleas - ure To thy dwell - ing place.





**MURMUR GENTLE VOICES.**

S. S. MYERS.

1. Mur-mur gen-tle voic - es, Thro' the si-lent night,  
2. Earth be-low is sleep - ing, Mead-ow, hill and grove,

Let thy sweet-est mur - murs, Wak-en dear de-light.  
An-gel stars are keep - ing Si-lent watch a-bove.

**SLEEP, PEACEFULLY SLEEP.**

From the GERMAN.

1. Sleep, sleep, peace-ful-ly sleep, Sleep, sleep, qui-et-ly sleep,  
2. Sleep, sleep, qui-et-ly sleep Stars shine o-ver the deep,  
An-gels of love, vig-ils will keep, Dream and sleep.  
While thro' the trees, sum-mer winds creep, Dream on and sleep.

## HEIGH-HO!

Arr. from a Swiss Melody.

1. On foot I dai-ly take my way, Heigh-ho! heigh-ho! O'er mountain fair and

Heigh-ho! heigh-ho!

2. This is the mer-ry singer's way, Heigh-ho! heigh-ho! His foot-path is with

meadow gay, Heigh-ho! heigh-ho! And he who is not of my mind, An -

Heigh-ho! heigh-ho!

ros-es gay, Heigh-ho! heigh-ho! In ev-'ry land where song is known, Where

Heigh-ho!

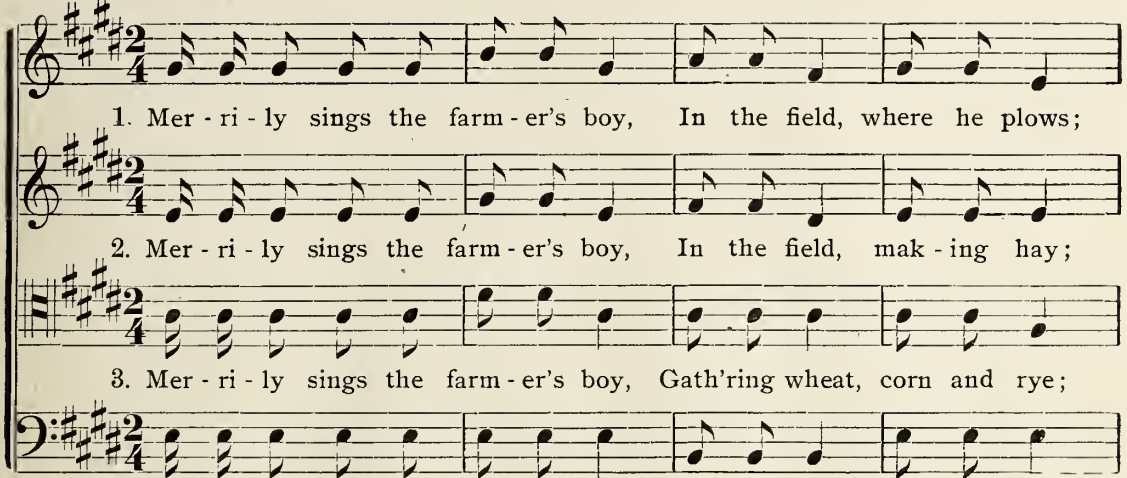
oth-er trav'ling mate must find, He cannot go with me, He can-not go with me.

music meets an answering tone, That land his own must be, That land his own must be.

## THE FARMER'S BOY AND GIRL.

Sixteenth notes.

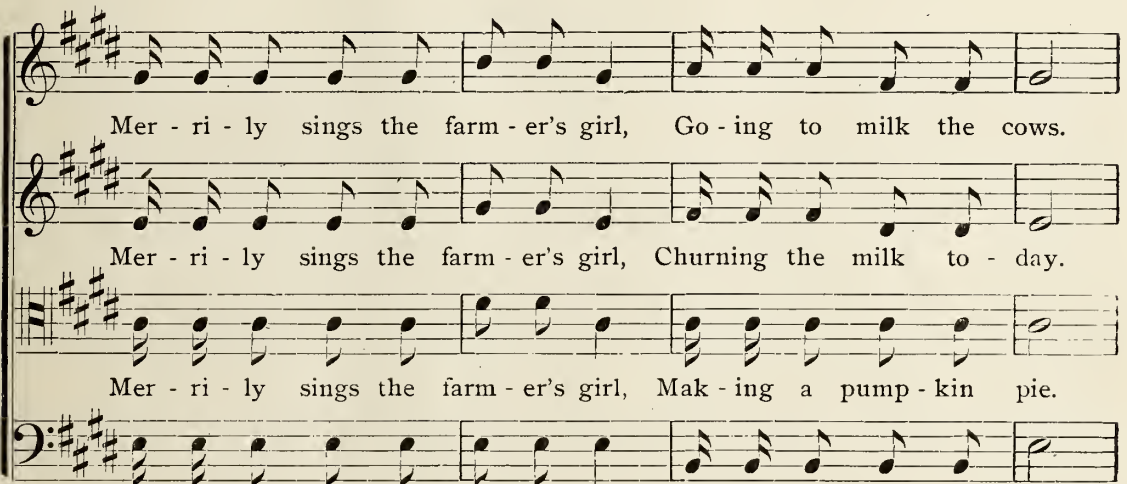
S. S. MYERS.



1. Mer - ri - ly sings the farm - er's boy, In the field, where he plows;

2. Mer - ri - ly sings the farm - er's boy, In the field, mak - ing hay;

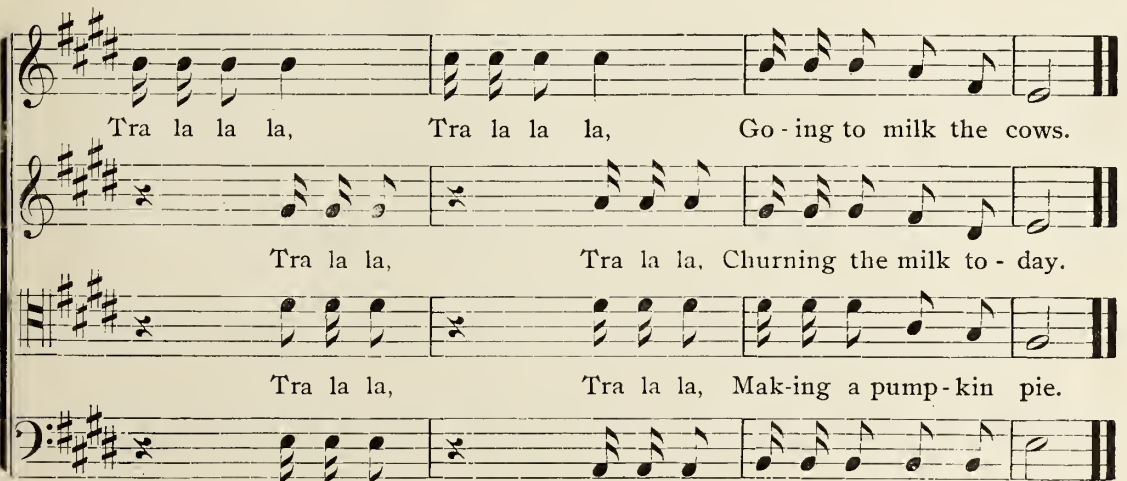
3. Mer - ri - ly sings the farm - er's boy, Gath'ring wheat, corn and rye;



Mer - ri - ly sings the farm - er's girl, Go - ing to milk the cows.

Mer - ri - ly sings the farm - er's girl, Churning the milk to - day.

Mer - ri - ly sings the farm - er's girl, Mak - ing a pump - kin pie.



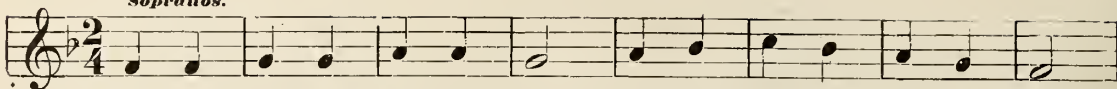
Tra la la la, Tra la la la, Go - ing to milk the cows.

Tra la la, Tra la la, Churning the milk to - day.

Tra la la, Tra la la, Mak - ing a pump - kin pie.

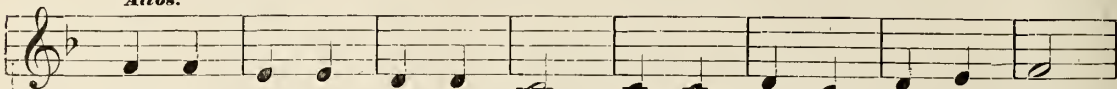


Introduce the key of F.  
*Sopranos.*



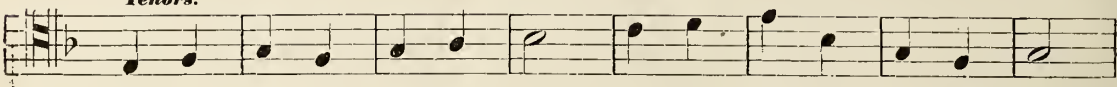
Now we'll learn the key of F, In both tre - ble and bass clef.

*Altos.*



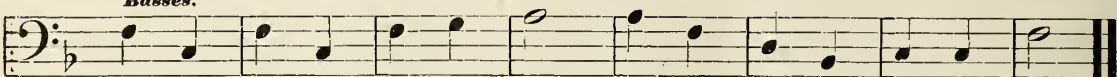
Signs and rules let all o - bey, As we jour - ney on our way.

*Tenors.*



Much we owe to prac - tice true, Care be - stow on all we do.

*Basses.*



Oh, press on - ward, day by day, Fal - ter not a - long the way.

### SUN-BEAMS.

Introduce the slur. See fourth measure in tenor.

S. S. MYERS.

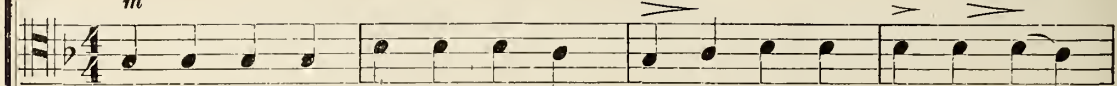
*m*



1. Let us gath - er up the sun-beams Ly - ing all a - round our path;



*m*



2. Let us find our sweet - est com - fort In the bless - ings of to - day;



*m*

*Cres.*

*Dim.*



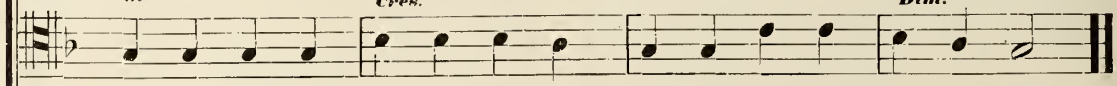
Let us keep the wheat and ros - es, Cast - ing out the thorns and chaff.



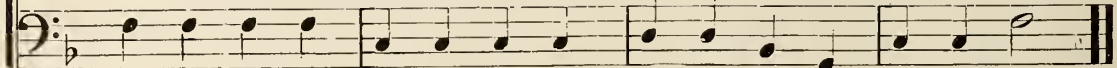
*m*

*Cres.*

*Dim.*



With a pa - tient hand re - mov - ing All the bri - ars from the way.





## ONE DAY NEARER.

S. S. MYERS

1. One day near - er, one day near - er, Where the heav'nly man-sions be,  
 2. One day near - er, one day near - er, To our heav'nly home on high,  
 3. Sing when ev - ening shades fall round us, And we lay our bur - dens down.

Near - er to the throne of glo - ry, Near - er to the Jas - per sea.  
 Yes, to - day we're one day near - er, To the land be - yond the sky.  
 One day near - er home and glo - ry, Where we'll wear the gold - en crown.

## SEE THE LIGHT IS FADING.

G. TOWNING.

1. See the light is fad - ing, From the west - ern sky,  
 2. See the stars ap - pear - ing, All a - round so bright,  
 1. The light is fad - ing,  
 2. The stars ap - pear - ing,  
 1. See the light is fad - ing, From the west - ern sky,  
 2. See the stars ap - pear - ing, All a - round so bright,  
 1. The light is fad - ing,  
 2. The stars ap - pear - ing,

Day thou art de - part - ing, Night is draw - ing nigh.  
 Em - blems ev - er cheer - ing, Of e - ter - nal night.

Thou art de - part - ing,  
 Yes; ev - er cheer - ing,

Day thou art de - part - ing, Night is draw - ing night.  
 Em - blems ev - er cheer - ing, Of e - ter - nal night.

Thou art de - part - ing,  
 Yes; ev - er cheer - ing,  
 Yes; ev - er cheer - ing,

## THE SUMMER NOW IS HERE.

Arr. by M.

Come, oh, come, The sum - mer now is here, The sum-mer now is here.

1. The days no more are scowl - ing, The winds no more are howl - ing,  
2. The sun-beams dai - ly bright - en, The fields with dais - ies whit - en,  
3. The lark is gai - ly sing - ing, And cheer - ful songs are ring - ing,

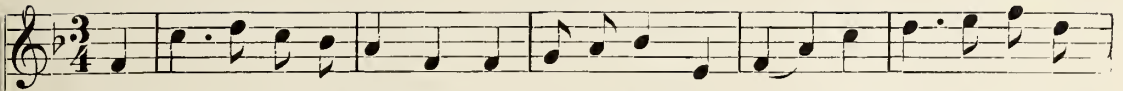
To be sung after last stanza only.

No, no, no, The sum-mer now is here. Come a-way, a - way, a - way.  
Yes, yes, yes, The sum-mer now is here.  
Yes, yes, yes, The sum-mer now is here. Come a-way, a - way, a - way.

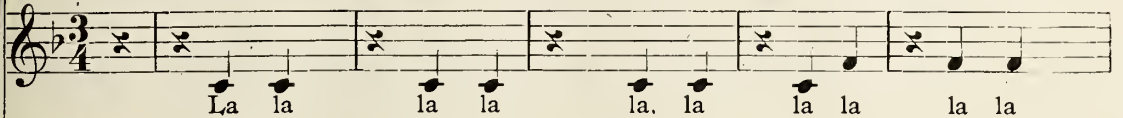
## MERRY SUNSHINE.

(A Waltz Song.)

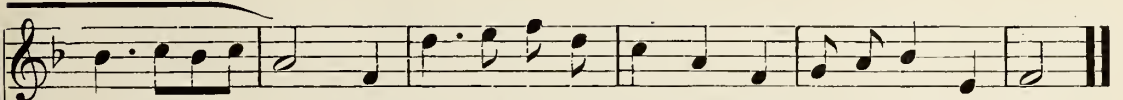
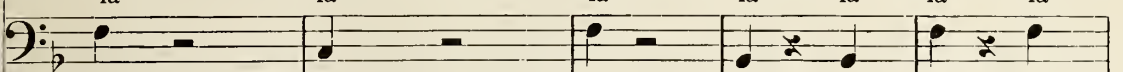
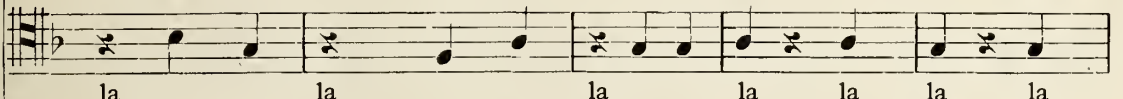
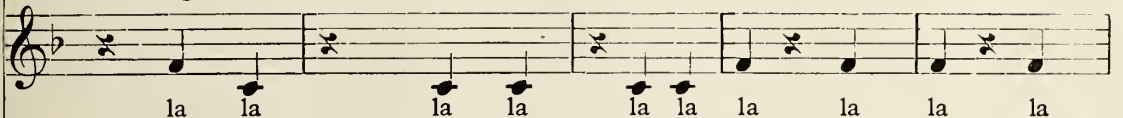
Arranged.



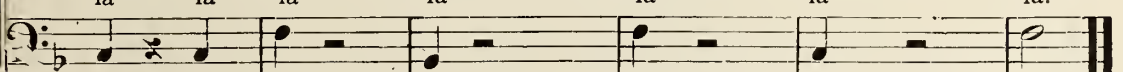
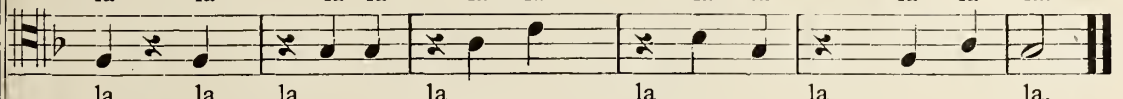
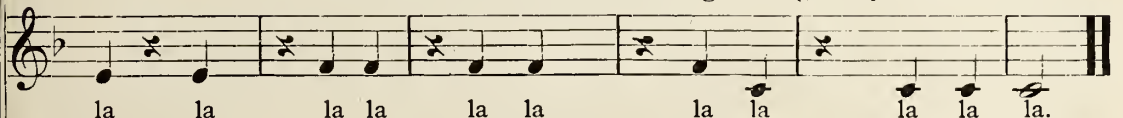
1. I love the mer-ry sunshine, So bright it seems to me; My heart leaps forth with  
 2. Dispel all shades of sor-row, And drive away all care; Hope thou that thy to -  
 3. I love the mer-ry sunshine Which comes to all so free; All na-ture seems so



glad - ness, When na-ture's rays I see. La . . . .  
 mor - row Will bring the sun - shine fair.  
 smil - ing, No gloom - y hours for me.



My heart leaps forth with gladness When nature's rays I see.  
 Hope thou that thy to-mor - row Will bring the sunshine fair.  
 All na - ture seems so smiling, No gloomy hours for me.









## SUMMER'S GOING.

S. S. MYERS.

1. Sum-mer's go-ing, go-ing, Leaves are fall-ing fast;  
 2. Win-ter's com-ing, com-ing, Frost and snow are here;  
 3. Hope of springsup-port us, Win-ter haste a-way;

1. The summer's go-ing, Leaves are fall-ing fast;  
 2. The win-ter's com-ing, Frost and snow are here;  
 3. Bright hope sup-port us, Win-ter pass a-way;

Flow'rs are dy-ing, dy-ing, Beau-ty can-not last.  
 Winds are blow-ing, blow-ing, All is cold and drear.  
 Flow'rs bloom in the mead-ows, Birds sing all the day.

Flow'rs are dy-ing, dy-ing, Beau-ty can-not last.  
 Winds are blow-ing, blow-ing, All is cold and drear.  
 Flow'rs bloom in the mead-ows, Birds sing all the day.

S. S. M.

## MOONBEAMS ARE FALLING.

S. S. MYERS.

Sing slowly.—Six pulses to a measure.

1. Soft-ly the moonbeams are fall-ing, O-ver the mountain and plain,  
 2. Gent-ly the moonbeams are fall-ing, Down on the blue ocean's breast,

1. Soft-ly the moonbeams are fall-ing,  
 2. Gently the moonbeams are fall-ing,

1. The moonbeams are fall-ing, O-ver the mountain and plain,  
 2. The moonbeams are fall-ing, Down on the blue ocean's breast,

Far o'er the woodland and mead - ows Ech - oes the night-bird's re - frain.  
Na - ture now calmly is sleep - ing, And all the world is at rest.

Far o'er the woodland and meadows Ech - oes the night-bird's re - frain.  
Na - ture now calm - ly is sleeping, And all the world is at rest.

## FLOWERS THAT NEVER WITHER.

S. S. MYERS.

1. There are flow'rs that never with - er, There are skies that never fade,  
2. Thither-ward our steps are tend - ing, Oft thro' dim oppressive tears,

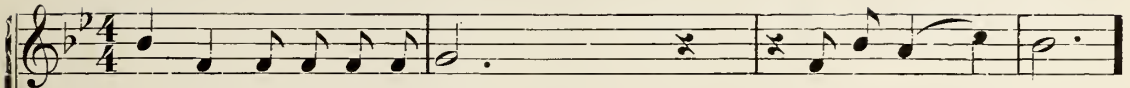
1. There are flow'rs that never wither, There are skies that never fade,  
2. Thither-ward our steps are tending, Oft thro' dim oppressive tears.

There are trees that cast for ev - er, Cooling bow'rs of leaf-y shade.  
More of grief than pleasure blend - ing, In the dark - 'ning woof of years.

There are trees that cast for ever, Cooling bow'rs of leafy shade.  
More of grief than pleasure blending, In the dark'ning woof of years.

## WHEN THE WIND BLOWS.

S. S. MYERS.



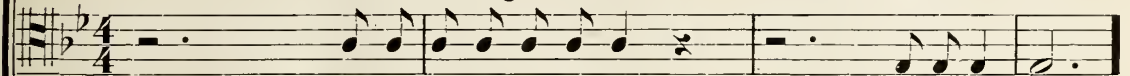
1. Oh, the dancing of the leaves,
2. Oh, the drifting of the snow,
3. Oh, the comfort of the fire,

When the wind blows!



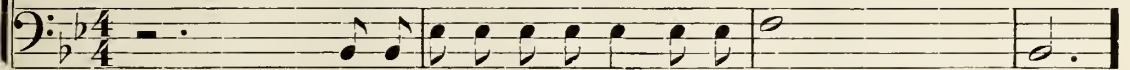
1. Oh, the dancing of the leaves,

When the wind blows!



2. Oh, the drifting of the snow,
3. Oh, the comfort of the fire,

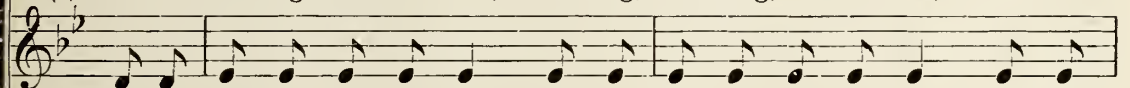
When the wind blows!



When the wind



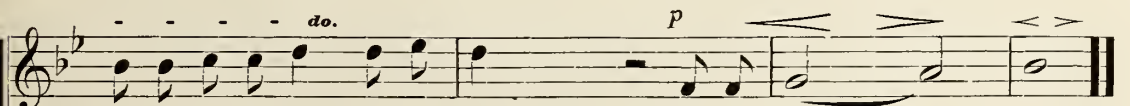
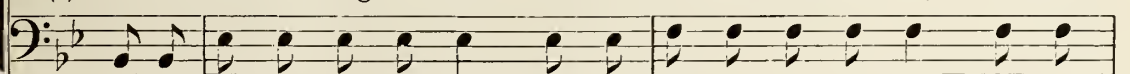
- (1) And the rush-ing noise of trees, Shout-ing, shrieking, on the leas, Like the



- (2) Showing in the cold moon-light Fall-en trees hid un-der white, Like great



- (3) And to hear the song and chat Of the ket-tle and the cat, And the



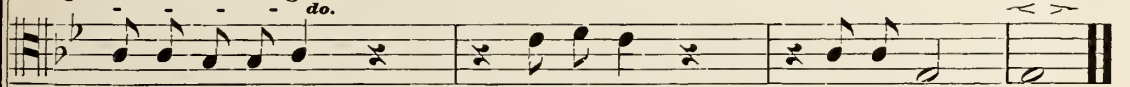
sound of seething seas, When the wind,

when the wind . . . blows!



ghosts in bed at night, When the wind, when the wind,

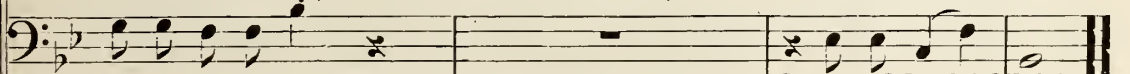
when the wind blows!



crick-et on the mat,

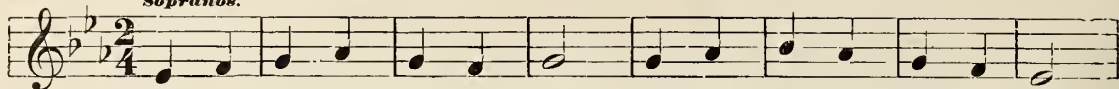
When the wind,

when the wind blows!





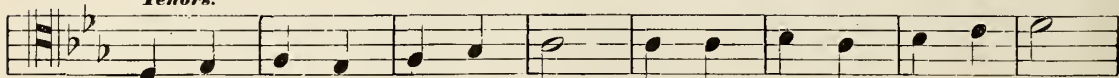
Introduce the key of E flat.

*Sopranos.*

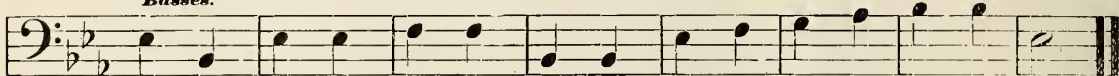
Sure - ly we have had this key, For 'tis just the same as E.

*Altos.*

No, 'tis not at all like that, That was E, and this E flat.

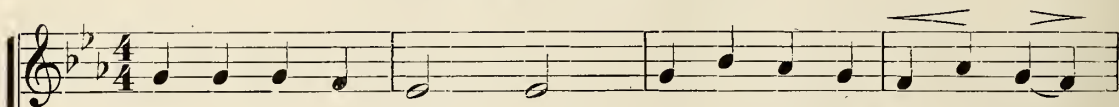
*Tenors.*

E flat reads the same as E, This is plain, as all can see.

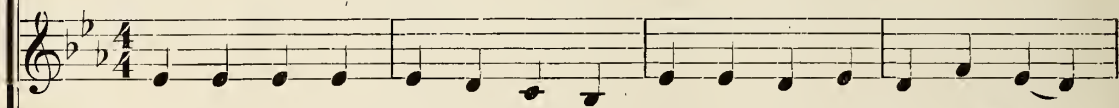
*Basses.*

Please com-pare the two by ear, And then the change will be quite clear.

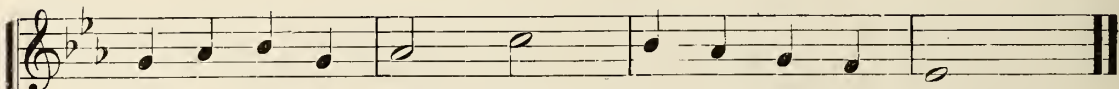
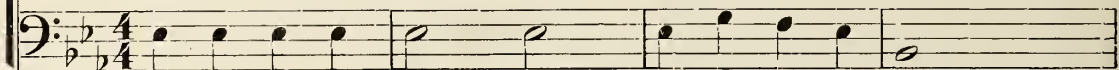
## IN THE MEADOWS FAIR.



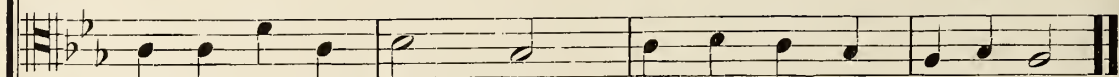
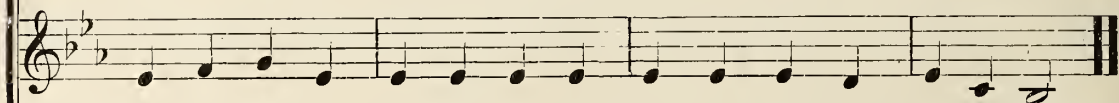
1. Flow'rs so gay are springing, (springing,) In the meadows fair, (so fair;)



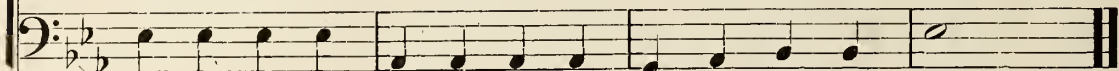
2. Mirth and pleasure meeting, (meeting,) Thus in meas-ure gay, (so gay;)



Mer - ry voic - es ringing (ringing) 'Thro' the sum - mer air (the air.)



Sing the wel-come greeting (greeting) To this sum-mer day (to - day.)





## STARS HAVE SET THEIR WATCH.

S. S. MYERS.

1. Stars have set their watch at last, Fount that

2. Dreams of home to wand - 'rers come, Ex - ile

thro' the deep woods flow, Make sweet sounds un - heard 'till now.

o'er thy couch may gleam, Thoughts of thine own moun - tain stream.

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The lyrics are written below the voice staff.

## FARTHER ON.

Explain the repeat mark, and Fine.

S. S. MYERS.

1. From the gold-en land a-bove us, To the wea - ry heart, and lone, Comes a  
 2. Grief and pain may now oppress thee, Joy and hope and friends be gone, Faint not,  
 3. Here our loved are first to leave us, Here we sing with sad - den'd tone, Here our

voice of an - gel sweetness,—  
 heart, thy rest is coming,—“It is bet-ter farther on,” Farther on, farth-er on.  
 eyes are dimmed with weeping,—

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes a repeat sign and a *Fine.* marking. Dynamic markings include *m* (mezzo) and *pp* (pianissimo). The lyrics are written below the voice staff.

## GOOD-NIGHT.

S. S. MYERS.

1. Lis-ten to the night bird, Lis-ten to the rills;  
2. Soft-ly falls the moon beams, O - ver vale and hill,

1. Lis-ten to the night-bird,  
2. Softly falls the moon-beams,

1. Lis-ten to the rills;  
2. O - ver vale and hill,

Lis-ten to the breez - es, Whis - pering o'er the hills:  
O - ver plain and moun - tain, And the world is' still.

Lis-ten to the breez - es, Whis - pering o'er the hills:  
O - ver plain and mountain, And the world is still.

Lis-ten to the breezes, Whispering o'er the hills:  
O - ver plain and mountain, And the world is still.

*p* *pp* *Omit 2d time.*

Good - night, good-night, Soft - ly now we say good-night, say good-night.

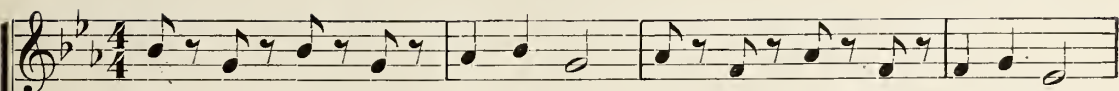
Good-night, good-night, Soft - ly now we say good-night, say good-night.

*p* *pp*

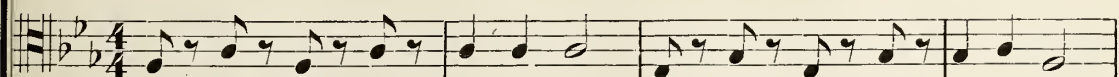
Good-night, good - night, Soft - ly now we say good-night, say good-night.

## THE CLOCK.

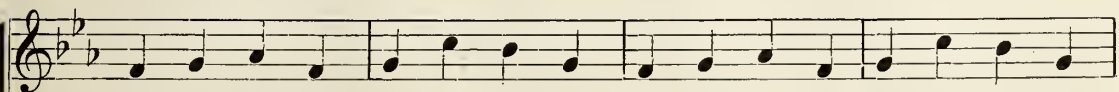
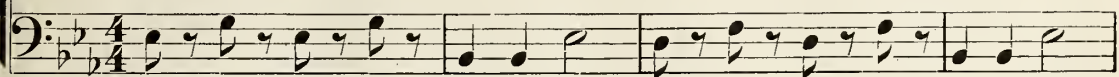
S. S. MYERS.



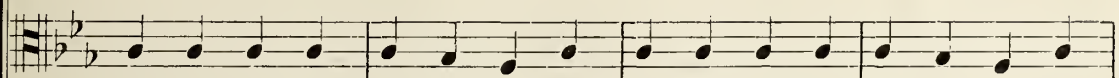
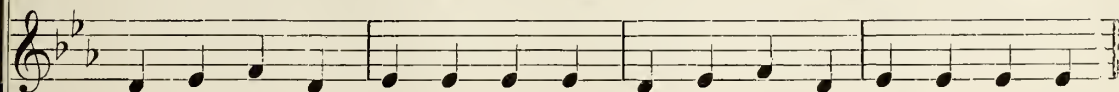
1. Tick, tock, tick, tock, says the clock, Tick, tock, tick, tock, says the clock:



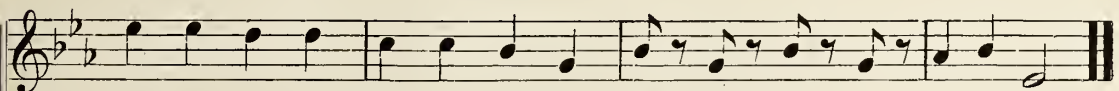
2. Tick, tock, tick, tock, says the clock, Tick, tock, tick, tock, says the clock:



Ev - er more its song is sing - ing, Ev - er more its voice is ring - ing,

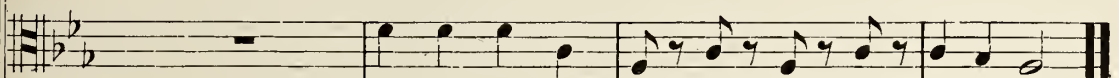
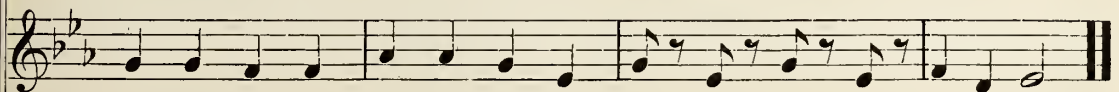


Thus may we, with true en - deav - or, Faith - ful - ly our du - ty ev - er,



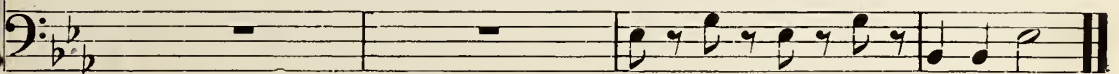
(1) Mem'ries old its tones are bringing, Tick, tock, tick, tock, says the clock.

(2) Still per-form, and fal - ter nev - er,



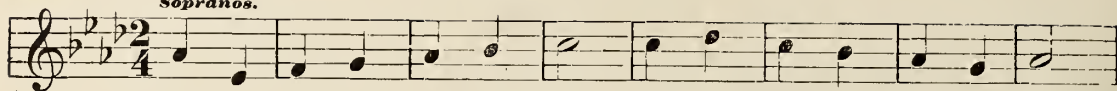
(1) Mem'ries bringing, Tick, tock, tick, tock, says the clock.

(2) Fal - ter nev - er,





Introduce the key of A flat.

*Sopranos.*



## ONE HUNDRED YEARS FROM NOW.

M.

1. Pro-claim with one u - ni - ted voice, The na-tion's free-dom vow, O,  
 2. Shall des-pots tear those sa - cred stars From out yon em-blem bright? Shall

3. "O, God, who rules e - ter - nal years," 'Tis thou a - lone can save; Oh!

4. And as we love that star - ry flag, And to thy good-ness bow, Oh!

Pa - triots, think ye of your land, One hun - dred years from now.  
 big - ots, with their fiend - ish hate, En - wrap our land in fight?

to our com - ing peo - ple grant That they be wise and brave.

bless our land, as free - dom's land, One hun - dred years from now.

## THE YEAR OF JUBILEE.

M.

1. Calls the morn - ing to the night, Calls the dark - ness to the light,  
 2. Quenched at length, the bat-tle's flame, Dead the na - tion's curse and shame;

Shout the moun-tains to the sea, "Hail the year of Ju - bi - lee!"  
 Heard is con - quering Lib - er - ty.

## THE SWEET LONG AGO.

S. S. MYERS.

1. Dear are the mem'ries of childhood, Dreams of the sweet long ago, Fond re - col -

2. Dear are the paths in the wildwood, Where we in youth fondly strayed, Where the low

3. Beau - ti - ful, beauti - ful childhood, Would that your pleasures could last; Dearer, oh,

lections of days that have fled, Round me your bright visions throw. . . . .

murmur of brooklet was heard, Darting o'er peb-bles, thro' glade. . . . .

dearer that all else to me, Are the sweet dreams of the past. . . . .

bright vis - ions throw.  
glade, thro' the glade.  
past, of the past.

Beauti - ful dreams, beau-ti-ful dreams, Dreams of the sweet long a - go.

Beau-ti-ful dreams, beau-ti-ful Dreams of the sweet long ago.

## THE ROOK.

S. S. MYERS.

1. The Rook sits high when the blast sweeps by, Right pleased with his wild see-saw;

2. What car-eth he for the bloom-robed tree, Or ros-es so sweet and fair?

3. Long live the bird whose gay notes are heard, When all oth-er songs are still;

Tho' hollow and bleak be the fierce wind's shriek, It is mocked by his loud caw, caw.

He lov'es not the sheen of the spring-time green, Any more than the branches bare.

Whose pinions arise when the hail-shower flies, And the storm-clouds sweep o'er the hill.

Oh, the mer-ri-est bird the woods e'er saw Is the sable Rook, with his caw, caw, caw.

Oh, the mer-ri-est bird the woods e'er saw Is the sable Rook, with his caw, caw, caw.

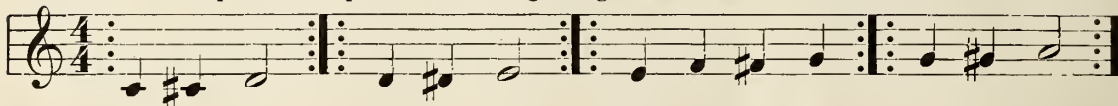
Oh, the mer-ri-est bird the woods e'er saw Is the sable Rook, with his caw, caw, caw.



# INTERMEDIATE DEPARTMENT.

EMBRACING THE STUDY OF INTERVALS, CHROMATIC TONES AND  
SOME OF THE MORE DIFFICULT RHYTHMIC FORMS.

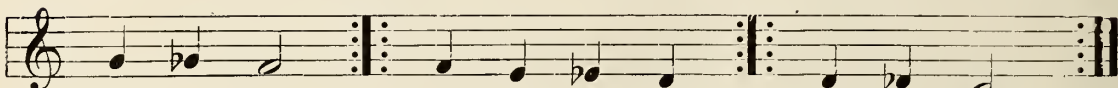
No. 1. The teacher will sing and play each measure, the class imitating the teacher's voice. A few minutes should be spent in this practice at the beginning of each lesson.



Do di re,	Re ri mi,	Mi fa fi so,	So si la
Come a - way,	Come with me,	Then up to so,	Sing, si la,
This fine day,	Cheer-ful - ly,	We free - ly go,	And tra la,
Don't de-lay,	Sing with glee,	All in a row,	Al - so ha,
For 't will pay,	Voic - es free,	Sing to and fro,	And mi fa,
To be gay,	For ri mi,	La li ti do,	Tra la la,

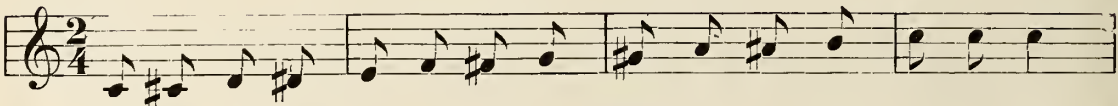


La li ti do,	Do ti te la,	La le so,
Thus on we go,	Sing tra la la,	Thus we go,
Right up to do,	And ha ha ha,	For we know
That all may know	Right down to la,	That le so,
Mi fa fi so.	With ti te la,	All must know,
And li ti do,	Or ti flat la,	As we go,

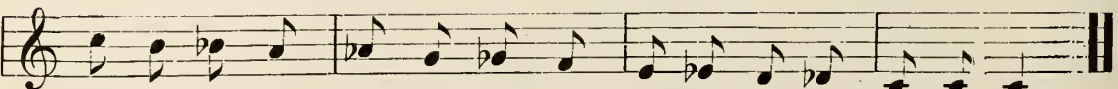


So se fa,	Fa mi me re,	Re rah do.
Down to fa,	Now haste a - way,	Firm - ly go.
With se fa,	With - out de - lay,	Down to do.
And tra la,	But do not stay,	In a row.
Al - so fa,	Come back to - day,	Thus we know.
So se fa,	With mi me re,	Re rah do.

No. 2.



1. Work and play we gath - er dai - ly, Both we do with lov - ing zest;  
3. O'er life's pathway clouds may gath - er, But the shad - ows al - ways flee;



Nev - er tir - ing, still as - pir - ing, Till the sun drops in the west.  
For like sun - light in the dwell - ing, Lov - ing voic - es are to me.



No. 3. May be sung as a round in four parts.

Jack and Gill went up the hill, For a pail of wa - ter;

Jack fell down and broke his crown And Gill came tumbling af - ter.

No. 4. Intervals that correspond in different keys.

Key of D. Fa mi re, Do mi fa, So mi fa, Re ti do.  
 Key of G. Do ti la, So ti do, Re ti do, La fi so.  
 Key of C. So fi mi, Re fi so, La fi so, Mi di re.

No. 5.

Key of B $\flat$ . Re do ti, La do ti, Re mi do, Do la so.  
 Key of F. So fa mi, Re fa mi, So la fa, Fa re do.  
 Key of C. Do te la, So te la, Do re te, Te so fa.

## WHISPER LOW.

S. S. MYERS.

1. When the storm of life is loud, Whis - per low, whis - per low,  
 2. Spread - ing wide the hope - ful sail, Whis - per low, whis - per low,

In the bus - y rush - ing crowd, Whis - per, whis - per low.  
 There is beau - ty in the gale, Whis - per, whis - per low.

## THE QUAIL.

S. S. MYERS.

1. Hear the quail in the morn so fair, As the tones ring on the air! Can you

2. Still the same quaint song we hear, As the eve-ning shades draw near. Can you  
tell me what the quail is say-ing, In his song so loud and clear? *Whistle.*

tell me what the quail is say-ing, In the eve-ning bright and fair? *Whistle.*

That is what the quail is say-ing, In his song so loud and clear.

That is what the quail is say-ing, In the eve-ning bright and fair.

## AUTUMN WINDS ARE CRYING.

S. S. M.

S. S. MYERS.

1. Autumn winds are cry - ing, Sigh - ing, (leaves) flying, Summer flow'rs are

2. Win-ter winds are roar - ing, Roar - ing, (rain) pouring, Threat'ning skies are

3. But the spring is com - ing, Chirp - ing, (and) humming, Sunshine warm re - dy - ing, (yes,) Dy-ing all a - round. Song birds farewell call - ing, call-ing, (yes,) low'ring, (and) Not a sound to cheer. Snow and sleet a - round us, 'round us, (a-) turn-ing, (will) Greet us all a - gain. Then the woodbirds sing-ing, ringing, (joy) call - ing, Fad - ed leaves are fall - ing, Fall - ing to the ground 'round us, I - cy chains have bound us, All is cold and drear. bring-ing, And the wild flow'rs springing, Join the glad re - frain.

## GENTLY SIGHS THE EVENING BREEZE.

(Chorus hum with lips closed.)

S. S. M.

DUET.

1. Gen - tly sighs the even - ing breeze, Soft - ly float - ing  
 2. Hush the noise and strife of men, Peace and qui - et  
 3. Si - lent - ly the earth and sky Wor - ship na - ture's

thro' the trees; Light the rust - ling of the leaves,  
 sweet - ly reign, Bro - ken on - ly by the dove,  
 God on high; Sing - ing with a thous - and tongues,

Stir - ring in the sum - mer breeze.  
 Coo - ing grate - ful notes of love. Gen - tly sighs the  
 What his pow'r and love, hath done.

even - ing breeze, Soft - ly float - ing thro' the trees.



# "A FARMER BOY I'LL BE."

Arr. by S. S. MYERS.

(1) A farm - er boy I'll be, (I'll be,) As free as birds that sing, And

(2) The squir - rel on the limb, (the limb,) Up - on the tree top high, The

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features two vocal parts, (1) and (2), and a piano accompaniment. The melody for part (1) is a simple, cheerful tune. Part (2) has a similar melody but is slightly lower. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

(1) car - ol forth my songs of glee, A - mong the flow'rs of spring; I'll

(2) lark that soars with ma - tin hymn, Is not more gay than I. I'll

(1) car - ol songs, 'Mid flow'rs of spring;

(2) lark is not more gay than I.

The second system continues the melody. Part (1) has a longer note value, and part (2) has a similar melody. The piano accompaniment continues with the same eighth-note pattern. The lyrics are written below the vocal staves.

(1) plow, and sow, and drive my team, Be - fore the ris - ing sun, (the sun,) I'll

(2) go and come a farm - er boy, From cit - y tram - mels free, (yes free,) I'll

The third system concludes the piece. Part (1) has a longer note value, and part (2) has a similar melody. The piano accompaniment continues with the same eighth-note pattern. The lyrics are written below the vocal staves.

**CHORUS.**

swim and sail in sil - v'ry stream, When all my work is done. A

live the life that I en - joy, A farm - er boy I'll be. A

farm - er boy I'll be, As free as birds that sing, And

farm - er boy I'll be, As free as birds that sing, And

farm - er boy I'll be, As free as birds that sing, And

car - ol forth my songs of glee, A - mong the flow'rs of spring.

car - ol forth my songs of glee, A - mong the flow'rs of spring.

car - ol forth my songs of glee, A - mong the flow'rs of spring.

## PRAIRIE LEA.

J. B. D.

1. A pleas - ant man - sion in the west, Prai - rie lea, prai - rie lea,

2. We fol - low oft the bound - ing deer, On the lea, on the lea;  
Now smooth as bil - lows all at rest, Or like the roll - ing sea;  
With brac - ing air and naught of fear, There's none so blithe as we;

There bloom the flow'rs in splendor bright, (There shine the stars,) with flowing light,  
When home we're turning, we de - cry, ('Mid gold - en grain) and ver - dure high,

Se - rene up - on the prai - rie lea, Oh, dear old home to me, (to me.)  
One cot - tage on the prai - rie lea, Oh, dear old home to me, (to me.)







ing; Bend grace - - ful - ly o'er . . . the sweet flow'rs . . .  
 ing; Then come . . . to the for - - est, while sum - -

la la la la la la la la la la la la

la la la la la la

of the May. . . Oh, come a - way, come a -  
 mer is nigh. . .

la la la la la. Come a - way, come a -

la la la. Oh, come a -

way, come . . . a - way, come a - way, Oh, come . . . to the

way, Oh, come a - way, come a - way, La la la la

Oh, come a - way, La la

for - - est, all na - - ture is gay. . . .

la la la la la la la la, all is gay.  
 la, all is gay.

la la la la la, all is gay.

## BEFORE THE SUN IS BEAMING.

Arranged from the French.

1. Be - fore the sun is beam - ing, While sol - diers lie dream - ing, The

2. While un - disturbed they're sleeping, Her bright eyes are peep - ing, The

1. Dearest 2. Dearest  
drum resounds to arms. Did - e rum, dum dum dum dum, did - e - rum, dum dum,  
drum a - roused her fears. Did - e - rum, dum dum dum dum, did - e - rum, dum dum,  
maid, now fare - thee - well, Dearest maid, now fare - thee -  
maid, now cease thy weep - ing, Our hearts will true re -

well,  
main,

Each soldier to his true love is stealing, To bid a fond fare -  
And when the cruel conflict is o - ver, We'll clasp glad hands a -

dum, did-e-rum, dum dum dum dum dum dum dum dum dum dum dum dum

dum, did-e-rum, dum dum dum dum dum dum dum dum dum dum dum dum

well,  
gain,

Each soldier to his true love is stealing, To bid a fond fare-well.  
And when the cruel con-flict is o - ver, We'll clasp glad hands again.

dum, did-e-rum, dum dum dum dum dum dum dum dum dum dum, To bid a fond farewell.

dum, did-e-rum, dum dum dum dum dum dum dum dum dum dum, We'll clasp glad hands again.

To be sung after the last stanza only. *Cres.* *ff* *Dim-e-rit.*

Dearest maid, now fare-thee-well, fare-well, fare-well, Fare-well, fare-well, fare - well.

Dearest maid, now fare-thee-well, fare-well, fare-well, Fare-well, fare-well, fare - well.



## HO! FOR THE GRAND OLD FOREST.

S. S. MYERS.

*Con spirito.*

Ho! for the grand old for - est, In fresh and ear - ly spring,

When halls of ver - nal splen - dor With cho - ral an - thems ring.

Ho! for the for - est, In fresh and ear - ly spring, When



halls of splen - dor, With cho - ral an - thems ring.

Ho! for the for - - est, Its bril - liant robe and crown,

Its flam - - ing scar - - let, Its gold and rus - set, brown.

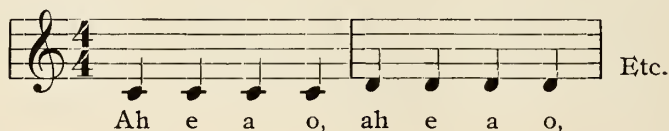
# VOCAL EXERCISES

## FOR GENERAL CLASS WORK.

NOTE.—It is impossible to lay down a complete course of vocal study in a work of this kind. The exercises must necessarily be of a very general character in order to be applicable to all voices. However, a certain amount of vocal training is essential in the singing class and convention, even though it be of a general character, and to meet this demand the following lessons have been prepared.

Should the pupil desire a complete and comprehensive course of vocal study, the author would recommend "Root's VOCAL METHOD," prepared for either male or female voices, by Frederic W. Root. Published by Root & Sons, Chicago.

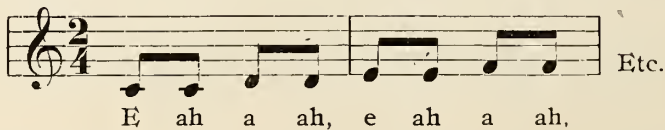
**No. 1.** Practice slowly at first. Keep the tip of the tongue lightly against the roots of the lower front teeth. Open the mouth freely. Form E and A in the front part of the roof of the mouth, by arching the tongue forward. Draw the lips back from the teeth somewhat while singing the broad vowels. Shape the lips round for O. Strive for a pure, clear delivery of tone. Practice the first five examples up and down the scale.



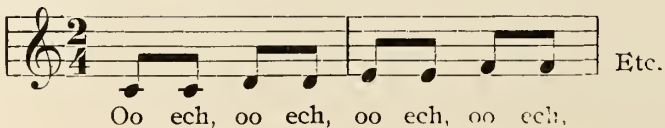
**No. 2.** FOR JAW PRACTICE. Form the vowels exact, exercising the jaw slowly at first, then more rapidly. Keep the tongue in place.



**No. 3.** EXERCISE FOR THE TONGUE. Open the mouth freely and form the vowels with the tongue, keeping the jaw fixed.



**No. 4.** EXERCISE FOR THE LIPS. Push the lips forward for Oo, and draw them back as much as possible for Ech. Practice rapidly.





The following exercises for the development of the organs of respiration should be practiced daily. Place the ends of the fingers upon the muscles indicated, in order to note the action:

1st. Inhale slowly, pushing the waist outward in front. Hold five seconds, then exhale slowly, drawing the waist in. Repeat several times.

2d. Inhale slowly, pushing the sides outward. Hold five seconds, then exhale slowly, drawing the sides inward. Repeat.

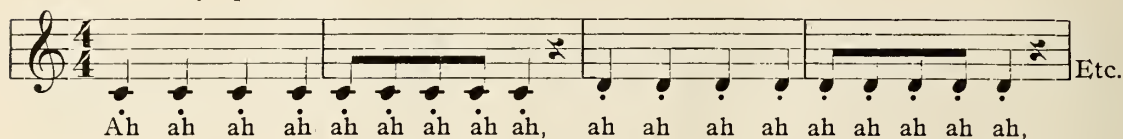
3d. Inhale, pushing the abdomen outward. Hold, and relax as before. Repeat.

4th. Inhale, throwing the shoulders back and pushing the chest outward and upward, then relax as before. Repeat.

NOTE.—For a detailed course of breathing exercises, see ROOT'S VOCAL METHOD.

The most important of the organs of respiration, the diaphragm, should yield a ready obedience to the will of the singer. To acquire this, practice the following exercise, breathing only at the rests. Sing each tone staccato, with an inward throb of the waist in front.

No. 11. Carry up the scale.



To acquire flexibility of tone practice the following exercises. Keep the syllable names fixed upon the mind, but sing *ah*:

No. 12.

Four staves of musical exercises in 4/4 time, each consisting of four measures. The first two measures of each staff contain a rhythmic pattern of eighth notes, and the last two measures contain a similar pattern. The syllable 'Ah,' is written under the first measure, and 'ah,' is written under the third measure. The exercises are designed to practice tone flexibility through rhythmic variation while keeping the syllable fixed.

No. 13. Do not carry so high as to force the voices.

A single staff in 4/4 time showing a scale-like pattern. The melody starts on a middle C, ascends stepwise through D, E, F, G, A, B, and then descends stepwise through A, G, F, E, D, C. There are rests after the final notes of both the ascent and descent. The syllable 'Ah,' is written under the first note, and 'ah,' is written under each subsequent note. The exercise ends with 'Etc.'



No. 15. For uniting the extremes of the voice. This exercise may be transposed as low as G, for the low voices and as high as C, for the high voices.

Ah

No. 16. For rythmical practice. Each one should strive to feel the pulsations as given by the accompaniment below.

Use the vowel ah.

A

B

C

D

E

F

G

The following exercises are designed for phrasing. Breathe only at the mark (v) Sing smoothly and shade as indicated by the marks of expression.

### FIRST MELODIC EXERCISE.

S. S. MYERS

Use ah, o and a.

The musical score is written in common time (C) and consists of four systems. Each system includes a vocal line and a piano accompaniment. The vocal line features a melody with various note values and rests, marked with phrasing slurs and breath marks (v). The piano accompaniment provides harmonic support with chords and moving lines in both hands. The score includes dynamic markings like > (accent) and < (decrescendo), and phrasing slurs. The exercise concludes with a double bar line.

SECOND MELODIC EXERCISE.

CONCONE.

The musical score is titled "SECOND MELODIC EXERCISE" by CONCONE. It is written for voice and piano in 3/4 time. The score is divided into three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The vocal line includes the lyrics "Ah" and features a melody with various musical markings such as accents, slurs, and dynamic markings like  $\text{V}$  and  $\text{CONCONE}$ . The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody. The score concludes with a double bar line.



## THIRD MELODIC EXERCISE.

This musical score is for a "THIRD MELODIC EXERCISE" in the Intermediate Department, page 72. It is written in 2/4 time and the key of D major (indicated by two sharps: F# and C#). The score consists of four systems, each with three staves: a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The vocal line features a melodic exercise with eighth and sixteenth notes, often beamed together, and includes vocalizations "Ah" at the end of phrases. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece concludes with a double bar line at the end of the fourth system.

System 1:

Vocal: Ah . . . . . Ah . . . . . Ah . . . . .

System 2:

Vocal: Ah . . . . . Ah . . . . .

System 3:

Vocal: Ah . . . . . Ah . . . . . Ah . . . . .

System 4:

Vocal: Ah . . . . . Ah . . . . .



# MISCELLANEOUS DEPARTMENT.

## ON, GALLANT COMPANY.

S. S. MYERS.

1. On, gal-lant com-pa-ny, With measured step and song, With measured step and

2. On, gal-lant com-pa-ny, With measured step and song,

With measured step and

song, Love, joy and mu-sic, In-vite us ev-er on-ward, And

We're marching on, We're marching on, ev-er on-ward,

song, We're marching on, We're marching

thus in jol-ly com-pa-ny We wan-der gay and

wan-der gay, we

thus in jol-ly com-pa-ny, thus in jol-ly company, We wander gay, we

free, And thus . . . in jol - ly com - pa-

wan-der gay and free, And thus . . . in jol - ly com - pa-

wan-der gay and free, And thus in jol - ly com - pa - ny, thus in jol - ly

*Fine.*

ny, We wan - der gay and free.

ny, We wan - der gay and free. Tramp, tramp, tramp, tramp,

com - pa - ny, We wan - der gay and free. Tramp, tramp, tramp, tramp,

**DUET.**

When at night we're all a - wea - ry,

tramp, tramp, tramp, tramp, When at night we're all a - wea - ry,

tramp, tramp, tramp, tramp, When at night we're all a - wea - ry,

Beams the Hos - tel light so cheer - y, Joy - ful - ly sing,

Beams the Hos - tel light so cheer - y, Joy - ful - ly sing, For

Beams the Hos - tel light so cheer - y, Joy - ful - ly sing, For

For all with - in, Good - ly cheer a - waits,

all with - in a good - ly cheer a - waits, good cheer a - waits us,

all with - in a good - ly cheer a - waits, good cheer a - waits us,

Pret - ty maid - ens whom we meet, . . . Gal - lant - ly we al - ways

Pret - ty maid - ens whom we meet, So gal - lant - ly we

Pret - ty maid - ens whom we meet, So gal - lant - ly we



*Rit.* *D. C.*

greet, And ere we part, Ma - ny a heart owns their gentle sway.

always greet, And ere we part, There's many a heart that owns their gentle sway.

always greet, And ere we part, There's many a heart that owns their gentle sway.

### THE HUNTER'S SONG.

(May be sung as a Quartet.)

Arr. from KÜCKEN,  
By S. S. MYERS.

Oh, how sweet the hunt - er's song, . . . . When heard the woods among.

Oh, how sweet the hunter's song, The hunter's song, When heard the woods among.

The hunter's song, When heard the woods among.

*Vivace.*

1. Be - neath his for - est home The hunt - er loves to roam; When  
2. When from the cov - ert flies The game, it in - stant dies, Then

1. Be-neath his for - est home The hunt - er loves to roam;  
2. When from the cov-ert flies The game, it in - stant dies,



clear the horns are ring - ing, When clear the horns are ring - ing, So  
la - den with rich treas - ure, Then la - den with rich treas - ure, To

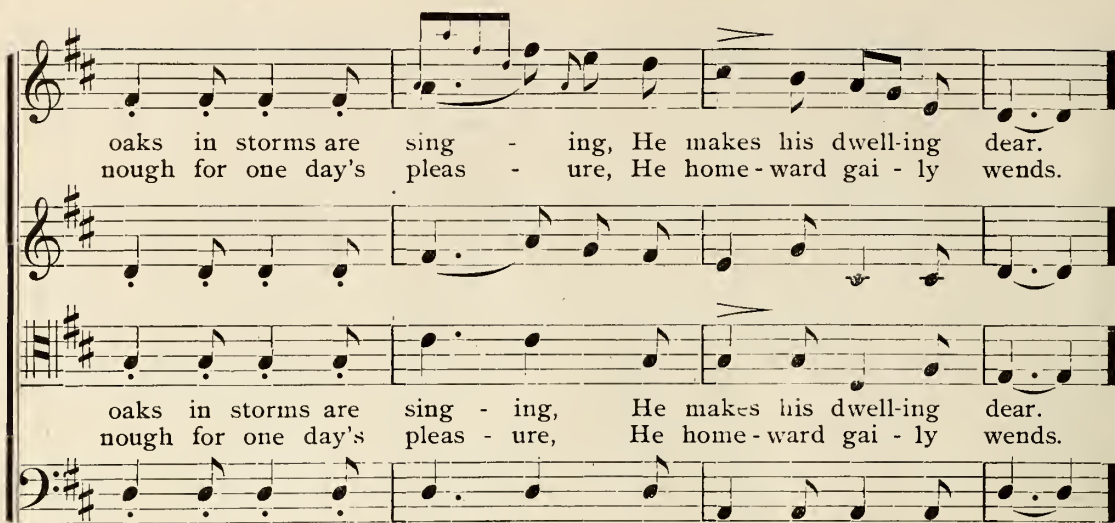
far, so near . . . So far, so near, Where  
treat his friends, . . . To treat his friends, E -

So far, so near, So far, so near, Where  
To treat his friends, To treat his friends, E -

So far, so near, So far, so near, Where  
To treat his friends, To treat his friends, E -

oaks in storms are sing - ing, He makes his dwell - ing dear, Where  
nough for one day's pleas - ure, He home - ward gai - ly wends, E -

oaks in storms are sing - ing, He makes his dwell - ing dear, Where  
nough for one day's pleas - ure, He home - ward gai - ly wends, E -



oaks in storms are sing - ing, He makes his dwell - ing dear.  
nough for one day's pleas - ure, He home - ward gai - ly wends.

**CHORUS.**

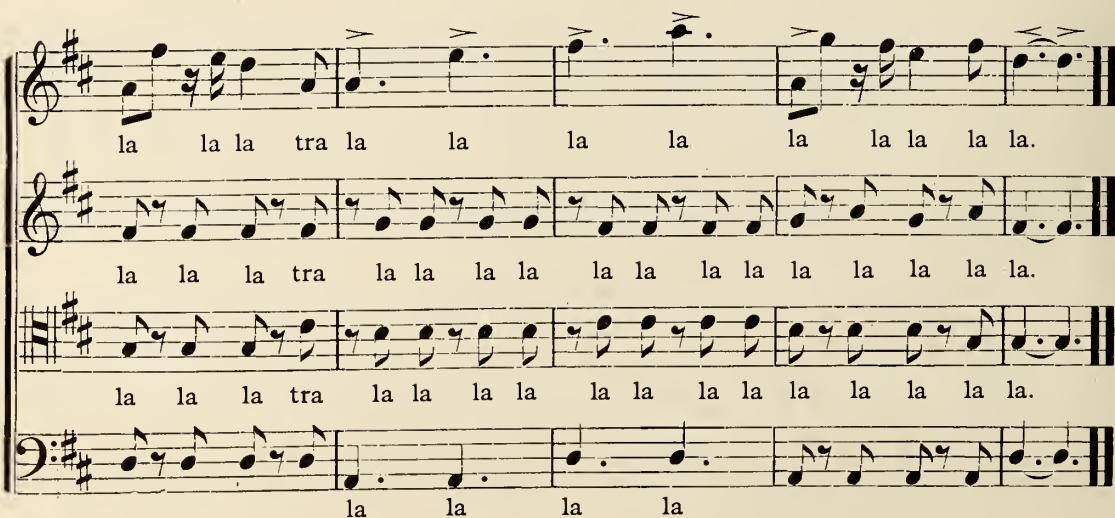


Tra la tra la tra la la la la la la la la

Tra la tra la tra la la la la la la la la la la la la

Tra la tra la tra la la la la la la la la la la la la

la la la la



la la la tra la la la la la la la la la la la la.

la la la tra la la la la la la la la la la la la.

la la la tra la la la la la la la la la la la la.

la la la

**HARK! TO THE TRUMPET.**

S. S. M.

*Allegro.*

From Abt. Arr. for this work by S. S. MYERS.

1. Hark! to the trumpet loud-ly call-ing, Mar-tial mu-sic float-ing round;

2. Hark! to the trumpet loud-ly call-ing, Mar-tial mu-sic float-ing round;

The first system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains the melody for the first vocal part. The middle staff is in treble clef with the same key signature and time signature, containing the melody for the second vocal part. The bottom staff is in bass clef with the same key signature and time signature, containing the bass line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

On to the vic-t'ry, hearts of dar-ing, List the bu-gles thrill-ing sound.

On to the vic-t'ry, hearts of dar-ing, List the bu-gles thrill-ing sound.

The second system also consists of three staves in the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

Cour-age, the foe is nigh, He-roes on to vic-to-ry!

Cour-age, the foe is nigh, He-roes on to vic to-ry!

The third system consists of three staves in the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.



Strong hearts to do or die, Yours is glo - rious lib - er - ty.

*Slower.*

Strike for your hon - or, Strike for your free land, Strike for your

fire - side, Home and friends so dear; Strike, nev - er qail - ing,



*Fine.*

Strike, nev - er fail - ing, Strike, strike the foe - men, Vic - to - ry is near.

Nev - er fail - ing, Strike the foe - men, Vic - to - ry is near.

On - ward, ye brave and dar - ing, War's hon - ors all are

On-ward, now, ye brave and dar - ing, War's grim hon - ors

shar - ing, Strike, strike the foe un - spar - ing, While to

all are shar - ing, Strike the foe, the foe un - spar - ing, To

vic - t'ry we make our way, Strike, strike the foe un -

vic - t'ry make our way, war's honors sharing, Strike the foe, the

spar - ing, While to vic - t'ry we make our way.

foe un - spar - ing, To vic - t'ry we make our way.

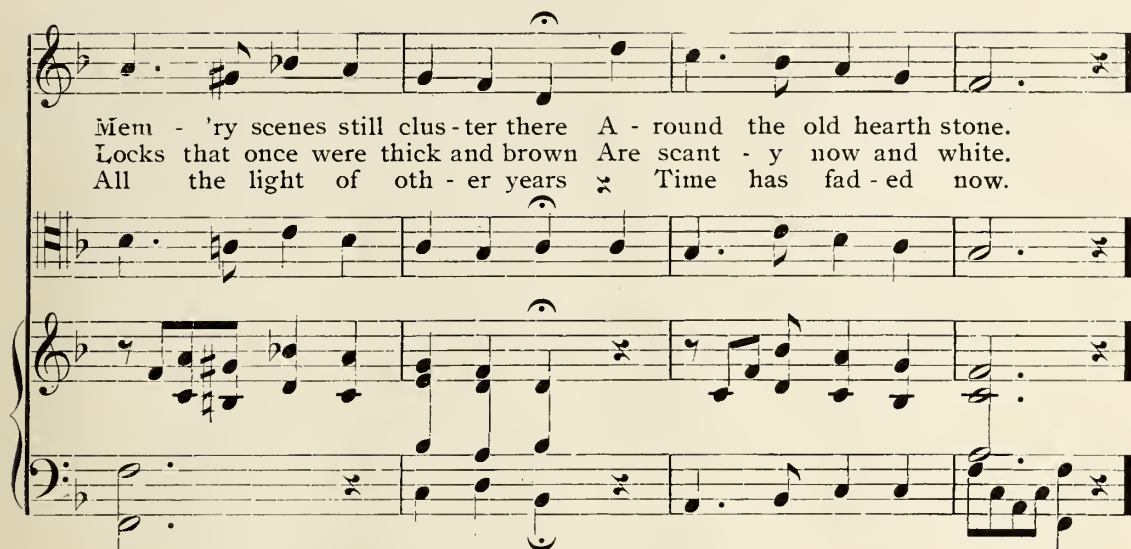
### DON'T FORGET THE LOVED ONES.

*Soprano and Tenor.*

(Duet and Quartet.)

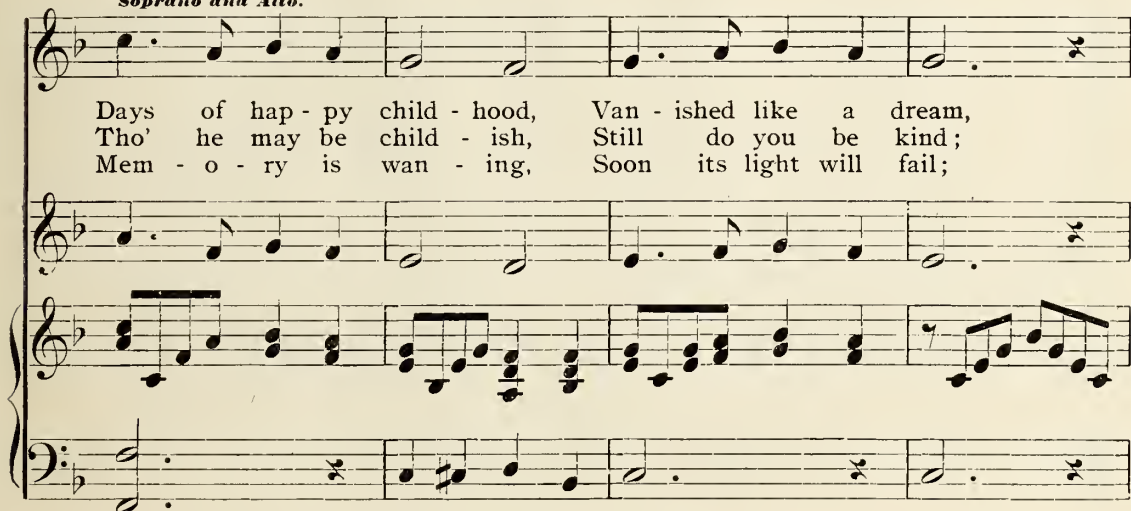
S. S. MYERS.

1. Don't for - get the loved ones In the far off home,  
 2. Don't for - get poor fa - ther, With his fail - ing sight,  
 3. Don't for - get dear moth - er, With her fur - row'd brow;

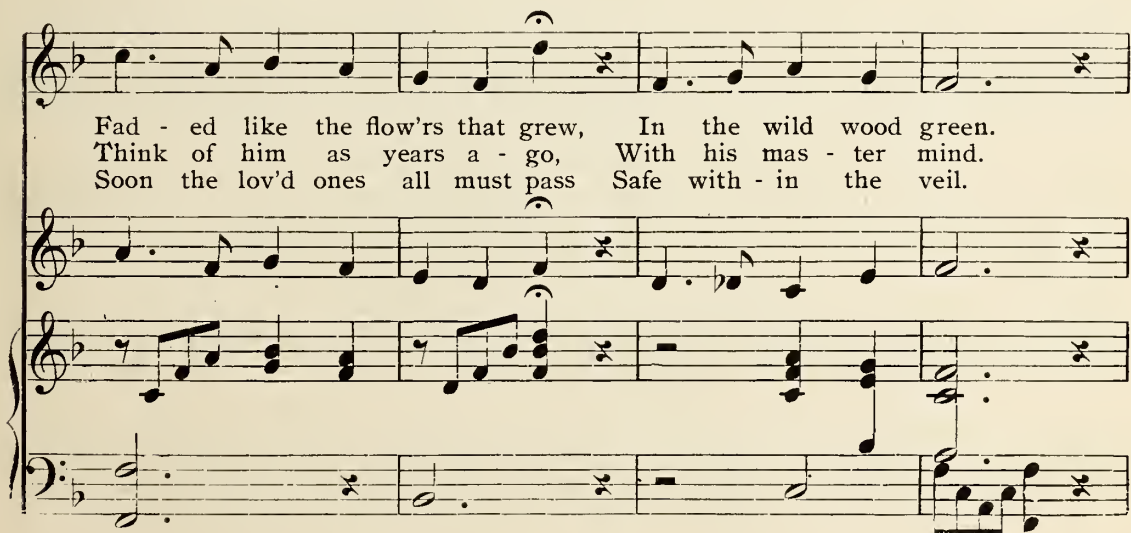


Mem - 'ry scenes still clus - ter there A - round the old hearth stone.  
 Locks that once were thick and brown Are scant - y now and white.  
 All the light of oth - er years Time has fad - ed now.

*Soprano and Alto.*



Days of hap - py child - hood, Van - ished like a dream,  
 Tho' he may be child - ish, Still do you be kind;  
 Mem - o - ry is wan - ing, Soon its light will fail;



Fad - ed like the flow'rs that grew, In the wild wood green.  
 Think of him as years a - go, With his mas - ter mind.  
 Soon the lov'd ones all must pass Safe with - in the veil.

## CHORUS.

Do n't for - get the lov'd ones In the far off home,

Do n't for - get the lov'd ones In the far off home,

The first system of the chorus includes a vocal melody in treble clef, a vocal bass line in bass clef, and a piano accompaniment in grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are "Do n't for - get the lov'd ones In the far off home,".

Mem - 'ry scenes still clus - ter there, A - round the old hearth stone.

Mem - 'ry scenes still clus - ter there, A - round the old hearth stone.

The second system of the chorus continues the vocal melody and piano accompaniment. The lyrics are "Mem - 'ry scenes still clus - ter there, A - round the old hearth stone.".



## HITHER, HITHER, TRIP.

Arr. for this work by S. S. MYERS.

1. Hith - er, hith - er, trip to the green-wood tree. Come, come, to the

2. Hith - er, hith - er, trip to the green-wood tree. Come, come,

3. Hith - er, hith - er, trip to the green-wood tree. Come, come,

green-wood tree, With song and dance we'll wel - come thee, Here, here on the

come, come, With song and dance we'll wel - come thee, Come, come,

come, come, With song and dance we'll wel - come thee, Come, come,

fai - ry green, We'll crown our gen - tle queen. Come, come at our

come, come, We'll crown our gen - tle queen. Come, come,

come, come, We'll crown our gen - tle queen. Come, come,

fes - tal call, Ye mer - ry elf - ins one and all, Now fad - eth the  
 come, come, Ye mer - ry elf - ins one and all, Now fad - eth the  
 come, come, Ye mer - ry elf - ins one and all, Now fad - eth the

light of day from earth a - way. Mer - ri - ly, mer - ri - ly  
 light of day from earth a - way. Yes, we'll dance, we'll  
 light of day from earth a - way. Yes, we'll dance, we'll  
 light of day from earth a - way.

dance . . . in the gleam . . . of the moon ray, 'Till the gray morning ad -  
 mer - ri - ly dance, in the ray, moon light ray, 'Till the com - ing  
 mer - ri - ly dance, in the ray, moon light ray, 'Till the com - ing

vance, . . then a - way, . . . we'll a - way. Mer - ri - ly

morn, advance, then we'll all a - way. Mer-ri - ly, mer-ri - ly,

morn, advance, then we'll all a - way. Mer-ri - ly, mer-ri - ly,

danc - ing, Hith - - er advanc - ing, No - - bod - y

mer-ri-ly dancing, Hither and thither we're swiftly advancing, No-bod - y, no-bod-y,

mer-ri-ly dancing, Hither and thither we're swiftly advancing, No-bod - y, no-bod-y,

Omit 2nd time.

glanc - ing, Oh, how we quick-ly o - bey! quick - ly o - bey!

no-bod - y glancing, How we quick-ly o - bey! quick - ly o - bey!

no-bod - y glancing, How we quick-ly o - bey! quick - ly o - bey!



Come, come to the greenwood tree, With song and dance we'll wel-come thee,

Come, come, come, come, With song and dance we'll wel-come thee,

Come, come, come, come, With song and dance we'll wel-come thee,

Here, here on the fai - ry green, We'll crown . . . . our queen;

Come, come, come, come, We'll crown, we'll crown our queen;

Come, come, come, come, We'll crown, we'll crown our queen;

Oh, come, . . . . . oh, come, . . . . . oh, come, come, come!

Oh, come, come away, oh, come, come away, oh, come, come, come!

Oh, come, come away, oh, come, come away, oh, come, come, come!



## FLY AWAY, BIRDLING.

(For Ladies' Voices.)

FRANZ ABT.

Arranged by S. S. MYERS.

*1st Sop.*  
1. Fly a - way, bird - ling, why dost thou stay? Strong are thy

*2nd Sop.*  
2. O'er the waves fly - ing, speed thou thy flight, For there are

*1st Alto.*  
3. Sad - ly I'm sigh - ing, could I with thee Go swift - ly

*2nd Alto.*

pin - ions, fly far a - way; Fly a - way, bird - ling,

ly - ing shores far more bright; O'er the waves fly - ing,

fly - ing, o - ver the sea; Sad - ly I'm sigh - ing,

why dost thou stay? Strong are thy pin - ions, fly far a -

speed thou thy flight, Far off are ly - ing shores far more

could I with thee Go swift - ly fly - ing, far o'er the

way. Ros - es are bloom - ing here  
bright. Soft winds are lav - ing, sweet  
sea. Fly a - way, bird - ling, fly

1. Ros - es are bloom - ing, here now no more,  
2. Soft winds are lav - ing, sweet songs a - rise,  
3. Fly a - way, bird - ling, fly far a - way,

now no more, Seek them per - fum - ing some fair - er  
songs a - - rise, Or - ange trees wav - ing 'neath those fair  
far a - - way, Strong are thy pin - ions, why dost thou

1. some fair - er shore,  
2. 'neath those fair skies,  
3. why dost thou stay, why dost thou stay? strong are thy

shore, . . . . . some fair - er shore.  
skies, . . . . . 'neath those fair skies.  
stay? . . . . . why dost thou stay?

1. some fair - er shore,  
2. 'neath those fair skies,  
3. why dost thou stay, why dost thou stay? strong are thy

*Rit.*

Seek them per - fum - - - ing Some fair - er shore.  
Green trees are wav - - - ing Neath those fair skies.  
Strong are thy pin - - - ions, Why dost thou stay?

fum - ing, per - fum - - - ing, Some fair - er shore.  
wav - ing, are wav - - - ing, Neath those fair skies.  
pin - ious, thy pin - - - ions, Why dost thou stay?

## GENTLY TO SLEEP I SING THEE.

(Serenade.)

J. P. VANCE.

*Adagio.*

1. Gently to sleep I sing thee, Sing thee to peace - ful slum - ber;

2. Smile once a - gain, I pray thee, Clos - ing thine eyes in slum - ber;

3. Sleep, for the an - gels keep thee, Watching a - round thy bed - side;

*Rit.*

Smile, then, when thou art sleep - ing, Smile then, when thou art sleep - ing.

Sweet - ly sleep as I guard thee, Sweet - ly sleep as I guard thee;

Sleep and dream of the an - gels, Sleep and dream of the an - gels,



Gent-ly to sleep, . . . . I sing thee now,

Gent-ly to sleep, I sing the now,

Gent-ly to sleep, I sing thee now, . . . .

Sing thee to sleep,

Sing thee to sleep, . . . . Sing thee to peaceful slum-ber,

Sing thee to sleep, Sing thee to peaceful slum-ber,

Sing thee to peaceful slum - - - ber.

Gently to sleep I sing thee, Smile, then, when thou art sleep - ing.

Gently to sleep I sing thee, Smile, then, when thou art sleep - ing.



## SPRINGTIME IS COMING.

S. S. M.

(Waltz Chorus.)

S. S. MYERS.

Springtime is com - ing, Chirping and hum - ming,  
Per - fume is wing - ing, Leaf - lets are spring - ing,

La la la la { Springtime com-ing, Chirping, humming,  
Per - fume winging, Leaf - lets springing,

La la { Spring come, Chirp, hum,  
Come, wing, Leaf, spring,

All thro' the wood-land, vale and mead - ows, Song-birds are sing - ing,  
Soft - ly the breez - es stir the shad - ows, Sun-light is break - ing,

Thro' the wood-land, vale and mead-ows, Song-birds sing - ing,  
Soft - ly breez-es stir the shad-ows, Sun-light break-ing,

All wood, vale, mead - ows, Song sing,  
Soft breeze stir shad - ows, Sun break,

Mu - sic' is ring - ing, Hear the glad ech - oes float a - long.  
All earth is wak - ing,

Mu - sic ring-ing, Hear the ech-oes float a - long.  
Earth is wak-ing,

Mu - sic ring, Hear the ech-oes float a - long.  
Earth a - wake,

*Omit 2nd time.*

Gladly we join the hap - py song. Far out o'er the wa-ters so

Glad-ly join the hap-py song. La la la la la

Glad - ly join the hap - py song. La la la

fair, Floats the sweet per - fume down on the air; All

la la la la la la la la la la la

la la la la la la

na - ture is joy - - ous, Then let us be free from care. . . .

la la la la la la la la la la.

la la la la la la la. . . .

Springtime coming, Chirping, humming, All thro' woodland,

Springtime coming, Chirping, humming, All thro' woodland,

Springtime is com - ing, Chirping and hum - ming, All thro' the wood - land,

vale and meadows, Song-birds singing, Mu - sic ringing,

vale and meadows, Song-birds singing, Mu - sic ringing,

vale and mead - ows, Song-birds are sing - ing, Mu - sic is ring - ing,

*Rit.*  
Hear the ech-oes float a - long. La la la

Hear the ech-oes float a - long. La la la

Hear the glad ech - oes float a - long. Come, haste to the

La la



la la la la la la la la la la

la la la la la la la la la la

wood-land a-way! There we will cull the bright flow'rs of May.

la la la la la la

la la la la la la la la la la.

la la la la la la la la la la.

All na-ture is sing - - ing a song that is bright and gay. . . .

la la la la la la la la.

Spring-time is com - ing, Chirp-ing and hum-ming, All thro' the wood-land,

Spring-time coming, Chirp-ing, humming, Thro' the wood-land,

Spring come. Chirp, hum, Thro' wood,



vale and mead - ows, Song-birds are sing - ing, Mu - sic is ring - ing,  
vale and mead-ows, Song-birds sing-ing, Mu - sic ring-ing,  
vale mead - ows, Song, sing, Mu - sic ring,

Glad - ly we join the hap - py song. We join the  
Glad - ly join the hap - py song. Join the  
Glad - ly join the hap - py song. Join the

hap - py song, . . . . the hap - py song! . .  
hap - py song, . . . . join the hap - py song! . .  
hap - py song, hap-py song, join the hap - py song! . .

## RING OUT, WILD BELLS.

SYDNEY BROWN.

Composed for this work.

Ring out, ring out, wild bells, to the

Ring out, wild bells, ring out, wild bells, to the

Ring out, wild bells, ring out, ring out, wild bells, to the

Ring out, wild bells, ring out, wild bells, ring out, wild bells, to the

wild, wild sky, The fly - ing cloud, the frost - y light; The year is dy - ing

wild, wild sky, Ring out, ring out, The year is dy - ing

wild sky, Ring out, ring out, The year is dy - ing

in the night; Ring out, . . . . .

in the night; Ring out, wild bells, and let him die; Ring out, Ring in the

in the night; Ring out and let him die; Ring out, Ring in the

Ring out, . . . . .

Ring out, . . . . . Ring out the dark-ness

val - iant man, The larg - er heart, the kind - lier hand; Ring out the dark-ness

Ring out, . . . . . Ring out the darkness

The larg - er heart, the kind - lier hand;

of the land, Ring in the Christ that is to be, Ring out . . .

of the land, Ring in the Christ that is to be, Ring

of the land, Ring in the Christ that is to be,

Ring out wild bells,

wild bells, ring out, ring out. Ring in the valiant

out wild bells, ring out. Ring out,

Ring out, ring out, ring out. Ring out,

Ring out wild bells, ring out.

man and free, Ring in the Christ that is to be, Ring out wild bells, ring  
wild bells, ring out, wild bells, Ring out wild bells, ring  
wild bells, ring out, wild bells, Ring out wild bells, ring

out, Ring out, ring out wild  
out, Ring out wild bells, ring out wild  
out, Ring out wild bells, ring out, ring out wild  
Ring out' wild bells, ring out wild bells, ring out

bells to the wild, wild sky, The fly - ing cloud, the fro - ty light: The  
bells to the wild, wild sky, Ring out, ring out, The  
bells to the wild sky, Ring out, ring out, The



year is dy-ing in the night; Ring

year is dy-ing in the night; Ring out, wild bells, and let him die; Ring

year is dy-ing in the night; Ring out and let him die; Ring

out, wild bells, ring out, wild bells, Ring out the dark-ness of the

out, wild bells, ring out, wild bells, Ring out, wild

out, wild bells, ring out, wild bells, Ring out, wild

land, Ring out, wild bells, Ring out, wild bells, ring

bells, Ring out, wild bells, Ring out, wild bells, ring

bells, Ring out, wild bells, Ring out, wild bells, ring

Ring in the Christ that is to be,

out, wild bells, ring out, ring out.

### THE SLEIGH-RIDE.

S. S. MYERS.

I love the mer-ry sleigh-ride, It makes the heart so gay; 'Neath

twinkling stars, thro' frost-y night, We speed so fast a-way, Jing-a-ling...



twinkling stars, thro' fros-ty night, We speed . . a - way.

jing, jing, jing, jing, jing, jing, jing, jing, jing, jing, jing, jing, A -

jing, jing, jing, jing, jing, jing, jing, jing, jing, jing, jing, jing,

way . . . Tra la la la la la.

Tra la la la la la la. Tra la.

Tra la la la la la la, Tra la la la la la la.

jing-a-ling, A - way . . .

*CODA.*

way, a - way, a - way, We speed so fast a - way.

way, a - way, a - way,

way, a - way, a - way, We speed so fast a - way.

a - way, a - way,



## THOSE EVENING BELLS.

SYDNEY BROWN.

Those eve-ning bells, those eve-ning bells, How ma - ny a tale their mu - sic

Those eve-ning bells, those eve-ning bells, How ma - ny a tale their mu - sic

Those eve-ning bells, those eve-ning bells, How ma - ny a tale their mu - sic

tells Of youth and home, and that sweet time, When last I

tells Of youth and home, and that sweet time, When last I

tells Of youth and home, and that sweet time, When last I

and that sweet time, When

heard their sooth-ing chime, When last I heard their chime,

heard their sooth-ing chime, their chime, their

heard their sooth-ing chime, their

last I heard their chime, When last I heard their chime, their sooth-ing

their sooth-ing chime. *p* *slower.* And

sooth - ing chime. Those joy - ous hours have passed a-way, And

sooth - ing chime. Those joyous hours have passed away.

chime, their chime.

ma - ny a heart that then was gay, *f* *And*

ma - ny a heart that then was gay, *pp* *Rall.* With - in the tomb, now dark-ly dwells, And

And many a heart that then was gay, With - in the tomb now dark - ly dwells, And

*A tempo.* *Rall.* *A tempo primo.*

hears no more those eve - ning bells. And so 'twill be when I am

hears no more those eve - ning bells. And so 'twill be when I am

hears no more those eve - ning bells. And so 'twill be when I am

*p*

gone, That tune-ful peal will still ring on, While oth-er bards shall walk these

gone, That tune-ful peal will still ring on, While oth-er bards shall walk these

gone, That tune-ful peal will still ring on, While other bards shall

shall

*Cres.* *f*

dells, And sing your praise, sweet evening bells, And sing your praise, sweet

dells, And sing your praise, sweet even-ing bells, . . . . .

*Cres.* *f*

walk these dells, And sing your praise, sweet even-ing bells, . . . . .

walk these dells, And sing your praise, sweet bells, And sing your praise, sweet

*Cres.* *f* *Ball.*

bells, and sing your praise, sweet bells, And sing your praise, sweet evening bells.

and sing your praise, sweet bells, And sing your praise, sweet even-ing bells.

and sing your praise, sweet bells, And sing your praise, sweet even-ing bells.

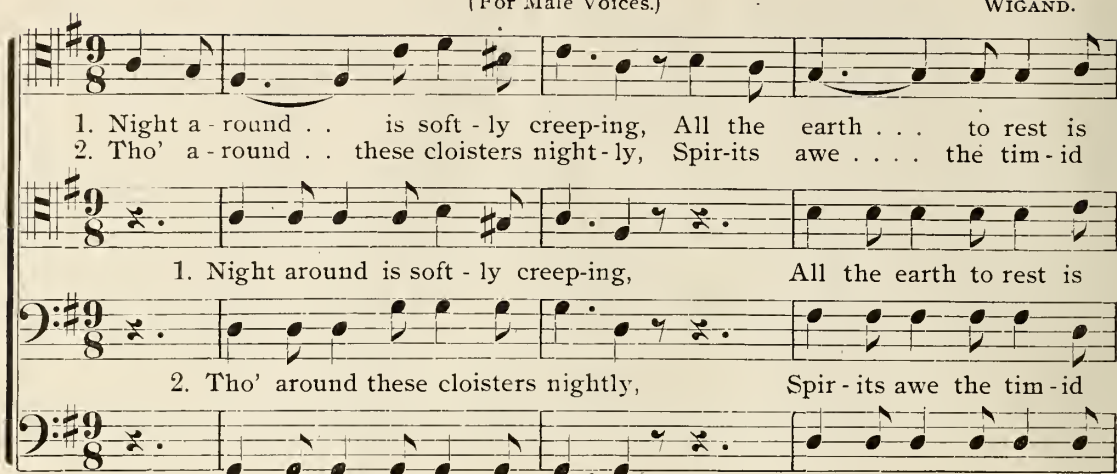
ev - - 'ning bells,



## SERENADE.

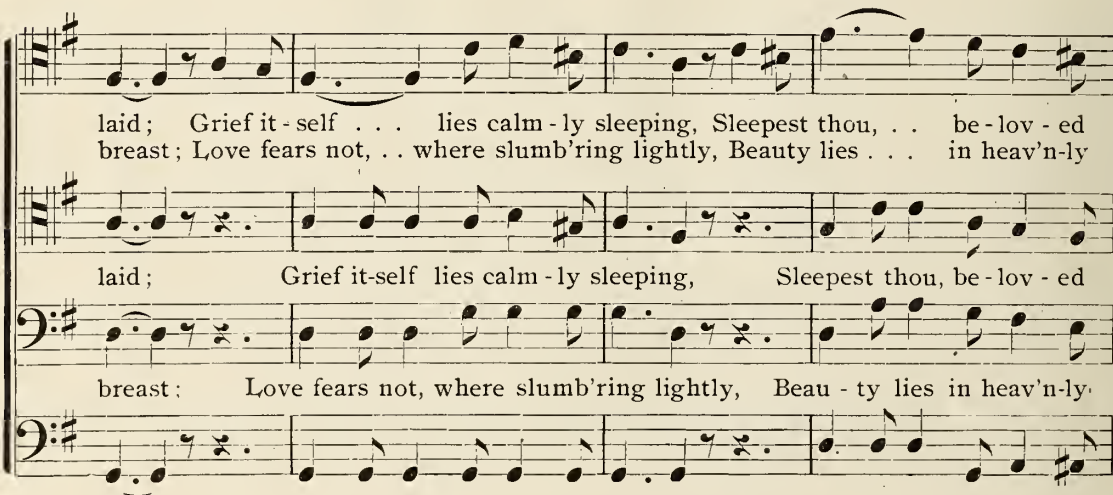
(For Male Voices.)

WIGAND.



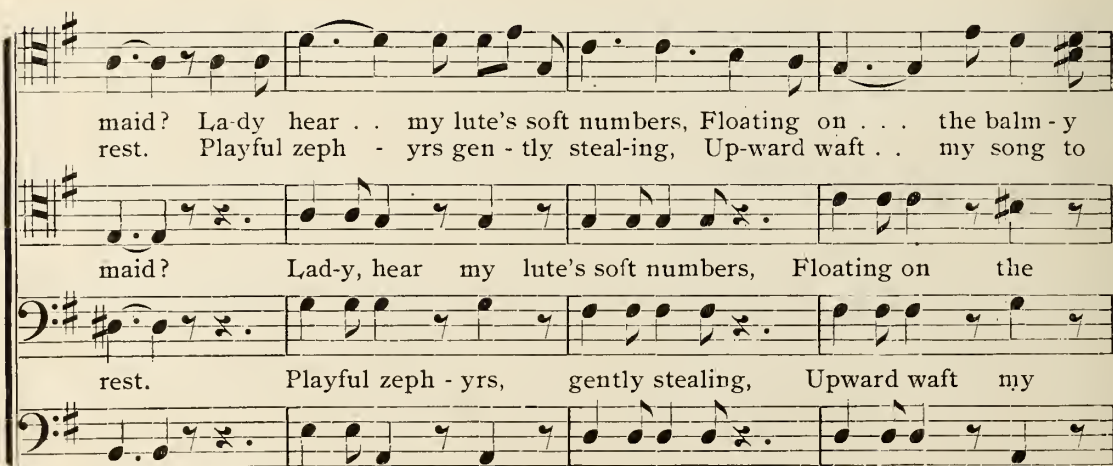
1. Night a-round . . is soft-ly creep-ing, All the earth . . . to rest is  
2. Tho' a-round . . these cloisters night-ly, Spir-its awe . . . the tim-id

1. Night around is soft-ly creep-ing, All the earth to rest is  
2. Tho' around these cloisters nightly, Spir-its awe the tim-id



laid; Grief it-self . . . lies calm-ly sleeping, Sleepest thou, . . be-lov-ed  
breast; Love fears not, . . where slumb'ring lightly, Beauty lies . . . in heav'n-ly

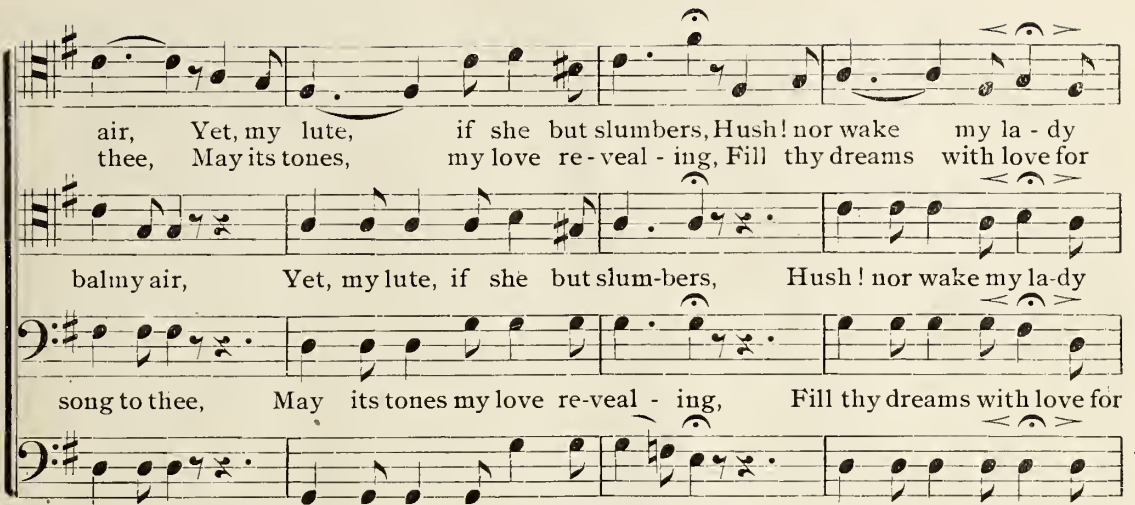
laid; Grief it-self lies calm-ly sleeping, Sleepest thou, be-lov-ed  
breast; Love fears not, where slumb'ring lightly, Beau-ty lies in heav'n-ly



maid? La-dy hear . . my lute's soft numbers, Floating on . . . the balm-y  
rest. Playful zeph - yrs gen - tly steal-ing, Up-ward waft . . my song to

maid? Lad-y, hear my lute's soft numbers, Floating on the  
rest. Playful zeph - yrs, gently stealing, Upward waft my





air, Yet, my lute, if she but slumbers, Hush! nor wake my la - dy  
thee, May its tones, my love re - veal - ing, Fill thy dreams with love for

balmy air, Yet, my lute, if she but slum - bers, Hush! nor wake my la - dy

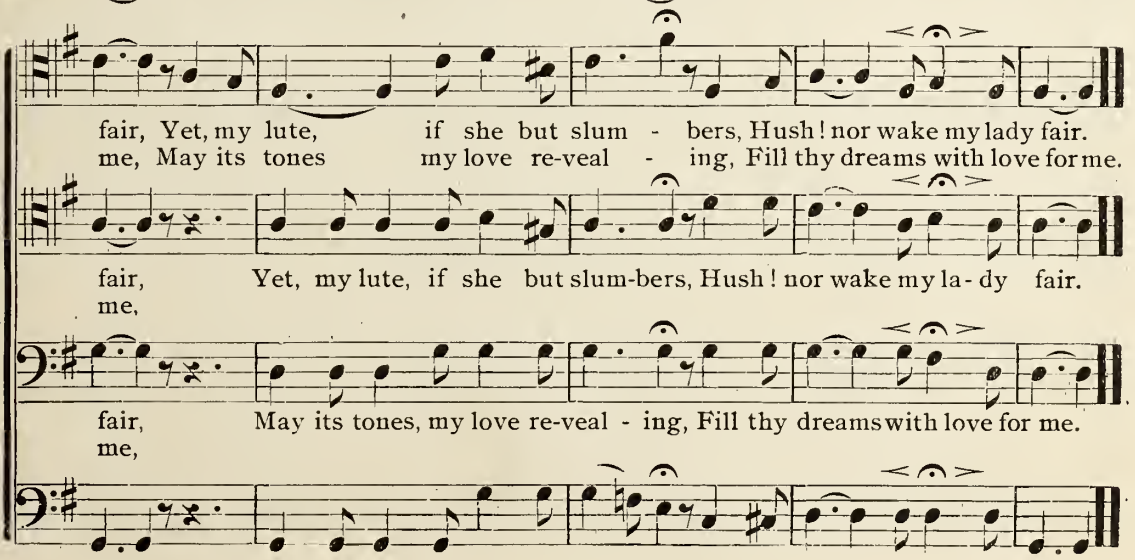
song to thee, May its tones my love re - veal - ing, Fill thy dreams with love for



fair. Hush! nor wake my lad - y fair, Hush! nor wake my la - dy  
me. Fill thy dreams with love for me, Fill thy dreams with love for

fair. Hush! nor wake my la - dy  
Fill thy dreams with love for

me. Hush! nor wake my la - dy fair, Hush! nor wake my lad - y  
Fill thy dreams with love for me, Fill thy dreams with love for



fair, Yet, my lute, if she but slum - bers, Hush! nor wake my lady fair.  
me, May its tones my love re - veal - ing, Fill thy dreams with love for me.

fair, Yet, my lute, if she but slum - bers, Hush! nor wake my la - dy fair.  
me,

fair, May its tones, my love re - veal - ing, Fill thy dreams with love for me.  
me,

## THE SEA!

SYDNEY BROWN.

1. The sea! the sea! the o - pen sea! The blue, the fresh, the

ev - er free! With - out a mark, with - out a bound, It

*SOLO. Soprano.*  
runneth the earth's wide re - gion round. It plays with the clouds, it

mocks the skies, Or like a cra - dled crea - ture lies, I'm

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melody with eighth and quarter notes, and a final half note with a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

on the sea! I'm on the sea! I am where I would ev - er be!

The second system of the musical score. The vocal line continues the melody, ending with a half note and a fermata. The piano accompaniment continues with similar patterns, ending with a final chord in the right hand and a sustained note in the left hand.

With the blue a - bove, and the blue be - low, And si-lence where so e'er I

The third system of the musical score. The vocal line begins with a rest, followed by a melody with eighth and quarter notes. The piano accompaniment also begins with a rest, followed by a melody in the right hand and a sustained bass line in the left hand.

*ff*

go, If a storm should come and a - wake the deep, What

mat - ter, I shall ride and sleep. I'm on the sea! I'm

on the sea! The blue, the fresh, the ev - er free! I'm



*Ad lib.*

on the sea! I'm on the sea! I am where I would ev - er be!

on the sea! I'm on the sea! I am where I would ev - er be!

## SLEEP, MY LOVE, SLEEP.

(For male voices.)

J. P. VANCE.  
Arr. for male voices by M.

1. Sleep, my love, sleep, Rest, my love rest, Di - eth the

2. Hush, my love, hush, May thine eyes close, Beau - ti - ful

3. Peace, my love, peace, Fall - eth the night, Veil - ing in

moan of the wind in the tree, Fold - eth her pin - ions, the

flow'rs bend their heads to the lea, Faint - eth the lil - y and

shad - ows her glo - ry for thee, Eyes may be dark - ened, While

bird in her nest; Sink - eth the sun to his  
 fad - eth the rose, Sigh - ing and sad for de -  
 vis - ions are bright, Sense may be fet - tered, tho'

bed in the sea. Sleep, sleep, sleep,  
 sire of the bee. Sleep, sleep, sleep my love, sleep,  
 fan - cy be free. Sleep, sleep, sleep my love, sleep,

Rest, rest, rest my love, rest. Sleep  
 Sleep, my love, sleep.  
 Rest, rest, rest, Sleep, my love, sleep.  
 rest, my love, rest.

## HARK! APOLLO STRIKES THE LYRE.

Arr. from BISHOP by S. S. MYERS.

Hark! hark! hark! A - pol - lo strikes the lyre, A - pol - -

Hark! A-

Hark! hark! hark! A - pol - lo strikes the lyre. Hark! A-

- - - - lo strikes the lyre, And loud - ly, loud - ly

pol - lo strikes the lyre, And loud - ly, loud - ly

pol - lo strikes the lyre, And loud - ly, loud - ly

sounds the gold - en wire, To bid of heav'n the

To bid of heav'n, it sounds, the

sounds the gold - en wire, To bid of heav'n (it sounds) the

tune-ful, tune-ful choir, Their art di - vine em - ploy, *f* Their art di -  
 tune-ful, tune-ful choir, Their art di - vine em - ploy, their art di -  
 tune-ful, tune-ful choir, Their art di - vine em - ploy, their art di - -  
 their art di -

vine em - ploy. Whose song har - mo - nious, har -  
 vine em - ploy.  
 vine .m - ploy.

monious shall re - bound, In ech - oes, in ech - oes from the



vast pro - found, Whose song har - mo - nious, har - mo - nious, shall re -

Whose song shall re -

Whose song shall re -

bound, In ech - oes, in ech - oes from the vast pro - found, And

bound, In ech - oes, ech - oes from the vast pro - found,

bound, In ech - oes, ech - oes from the vast pro - found,

earth shall catch, shall catch the charming sound, With

And earth shall catch the charm - ing sound,

And earth shall catch, shall catch the charm - ing

the charm - ing sound,

wide, With wide dif - fus - ing joy, . . . .

With wide, With wide dif - fus - ing joy, With

sound, With wide, With wide dif - fus - ing joy, With

. . . . . Whose song har - mo - nious, har -

wide dif - fus - ing joy, . . . . . Whose song har - mo - nious

wide dif - fus - ing, joy, . . . . . Whose song har - mo - nious

mo-nious shall re - bound, In ech-oes, in ech - oes from the

shall re - bound, In ech - oes, ech - oes from the

shall re - bound, In ech - oes, ech - oes from the

vast pro - found. And earth shall catch the charm - ing

vast pro - found. And earth shall catch the charm - ing

vast pro - found. And earth shall catch the charm - ing

sound, With wide, with wide dif - fus - ing joy. And

sound, With, wide, with wide dif - fus - ing joy. And

sound, With wide, with wide dif - fus - ing joy. And

earth shall catch the charm - ing sound, With

earth shall catch the charming sound, And earth shall catch the charming sound, With

earth shall catch the charming sound, And earth shall catch the charming sound, With

wide, with wide dif - fus - ing joy.

wide dif - fus - ing joy, with wide dif - fus - ing joy.

wide dif - fus - ing joy, with wide dif - fus - ing joy.

Dif - fus - ing, dif - fus - ing joy, With

Dif - fus - ing, dif - fus - ing joy, With

*ff*

wide dif - fus - ing joy.

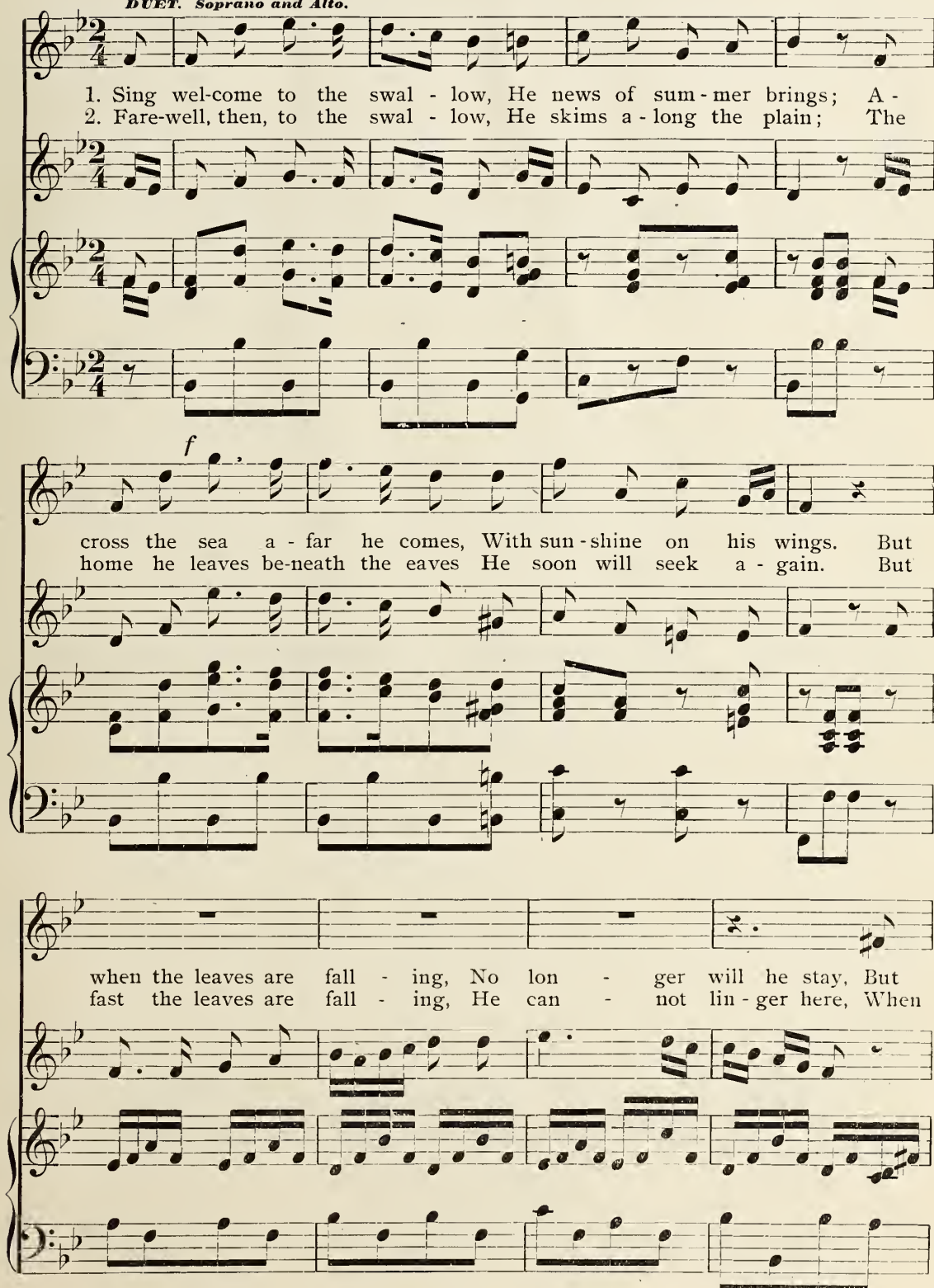
wide dif - fus - ing joy.



## SING WELCOME TO THE SWALLOW.

F. KÜCKEN.

DUET. Soprano and Alto.



1. Sing wel-come to the swal-low, He news of sum-mer brings; A -  
 2. Fare-well, then, to the swal-low, He skims a-long the plain; The

*f*  
 cross the sea a-far he comes, With sun-shine on his wings. But  
 home he leaves be-neath the eaves He soon will seek a-gain. But

when the leaves are fall-ing, No lon-ger will he stay, But  
 fast the leaves are fall-ing, He can-not lin-ger here, When

when the leaves are fall - ing, No lon - ger will he  
fast the leaves are fall - ing, He can - not ling - er

*sf*

stay;  
here; He flies a - ghost from win - ter's  
When sweet birds sing in ear - ly

He flies a - ghost from win - ter's blast,  
When sweet birds sing in ear - ly spring,

blast,  
spring, far, far a - way,  
when sweet birds sing,

He flies a - ghost from win - ter's  
When sweet birds sing in ear - ly

*f*

Far, far gain he will a - ap -

blast, He flies a - ghaſt from win - ters blast, He flies a -

spring, When ſweet birds ſing in ear - ly ſpring, He will ap -

way, He flies a - way,

pear, He will ap - pear,

way, Far, far a - way, from win - ters

pear, When ſweet birds ſing in ear - ly

far, far a - way, far

he will ap - pear, a

blast, He flies a - ghaſt from win - ters

spring, When ſweet birds ſing in ear - ly



*sf*

far gain . . . he will . . . a - way. From . . .  
ap - pear. He

blast, He flies a - ghaſt ſing, far, far, a - way.  
ſpring, When ſweet birds he will ap - pear.

*Dim.* *sf* *Dim.*

win - ters blaſt, He flies a -  
will ap - pear, In ear - ly

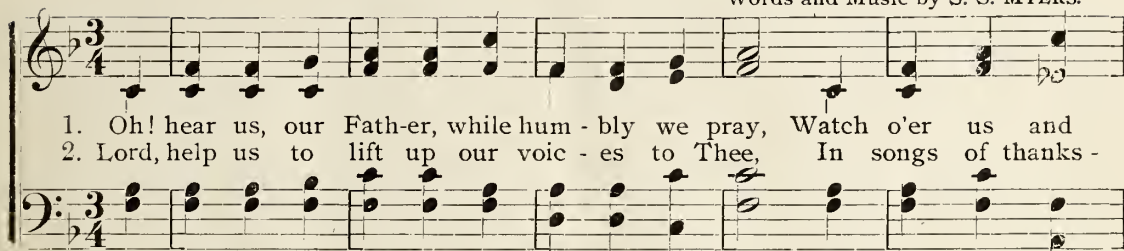
ghaſt, far, far a - way.  
ſpring, he will ap - pear.



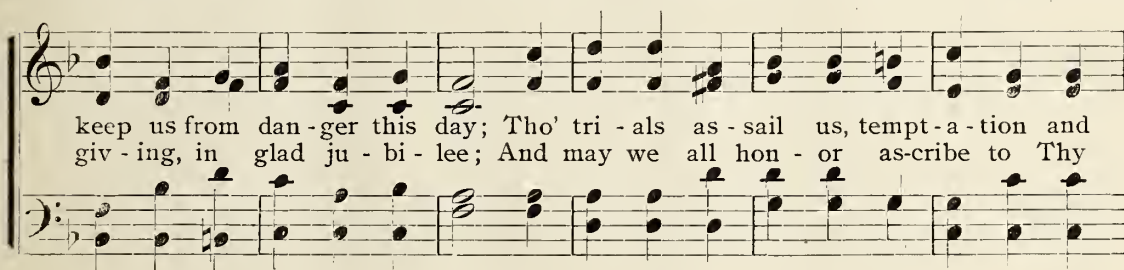
# METRICAL DEPARTMENT.

## MORNING PRAYER. 11s.

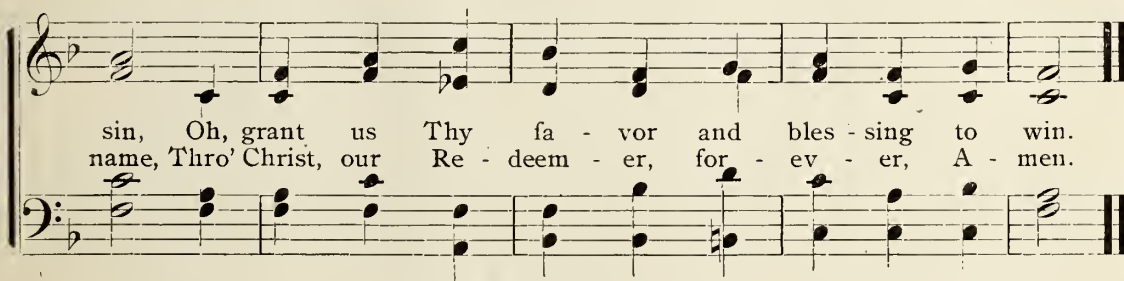
Words and Music by S. S. MYERS.



1. Oh! hear us, our Fath-er, while hum - bly we pray, Watch o'er us and  
2. Lord, help us to lift up our voic - es to Thee, In songs of thanks -



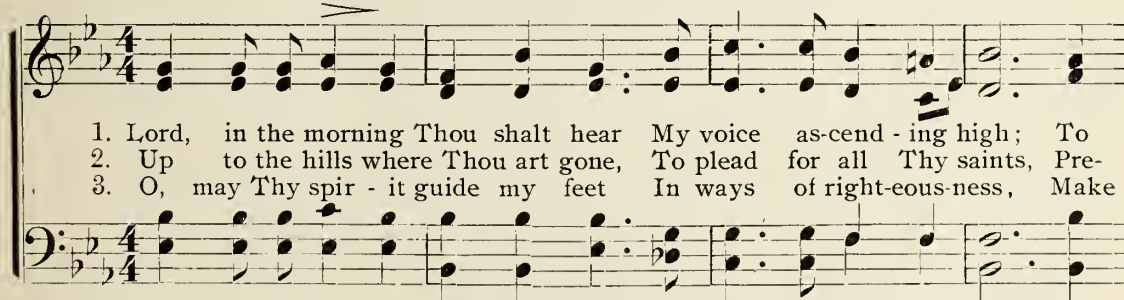
keep us from dan - ger this day; Tho' tri - als as - sail us, tempt - a - tion and  
giv - ing, in glad ju - bi - lee; And may we all hon - or as - crite to Thy



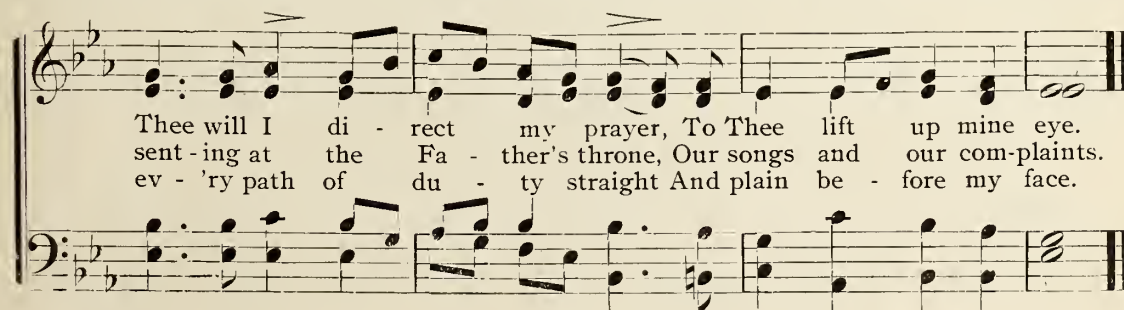
sin, Oh, grant us Thy fa - vor and bles - sing to win.  
name, Thro' Christ, our Re - deem - er, for - ev - er, A - men.

## INVOCATION. C. M.

S. S. MYERS.



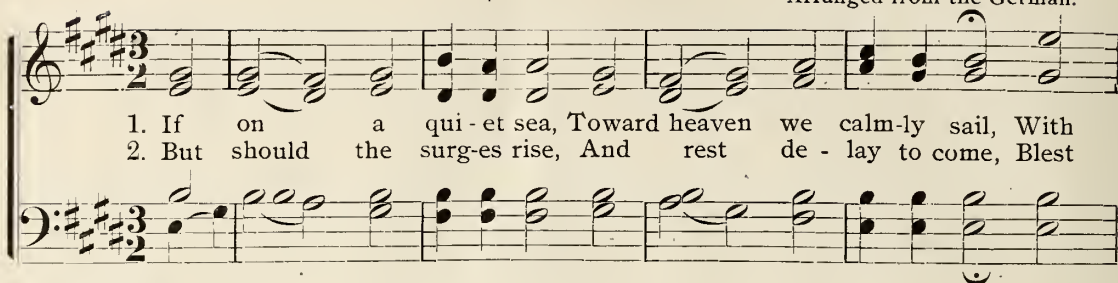
1. Lord, in the morning Thou shalt hear My voice as - cend - ing high; To  
2. Up to the hills where Thou art gone, To plead for all Thy saints, Pre-  
3. O, may Thy spir - it guide my feet In ways of right - eous - ness, Make



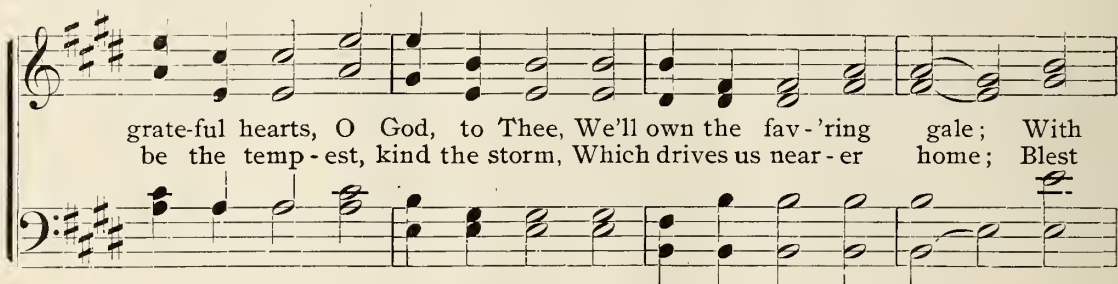
Thee will I di - rect my prayer, To Thee lift up mine eye.  
sent - ing at the Fa - ther's throne, Our songs and our com - plaints.  
ev - 'ry path of du - ty straight And plain be - fore my face.

## SELVIN. S. M.

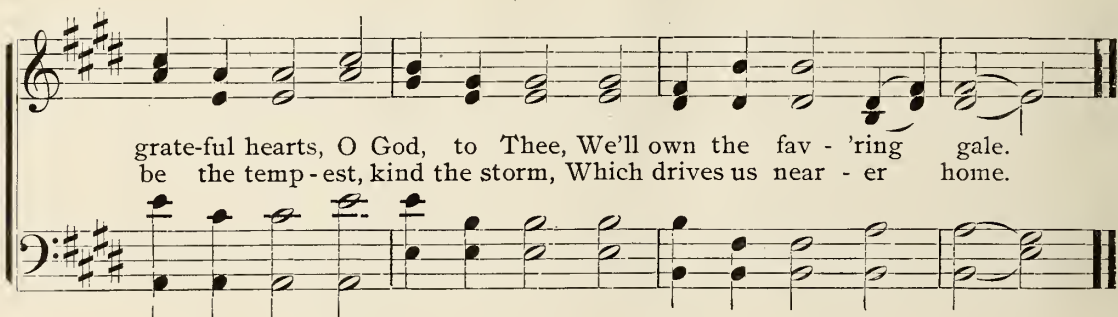
Arranged from the German.



1. If on a quiet sea, Toward heaven we calm-ly sail, With  
2. But should the surges rise, And rest de-lay to come, Blest



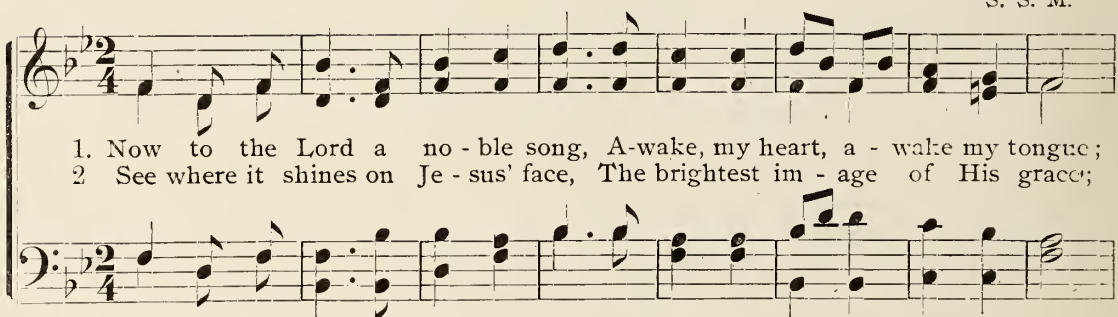
grate-ful hearts, O God, to Thee, We'll own the fav-'ring gale; With  
be the temp-est, kind the storm, Which drives us near-er home; Blest



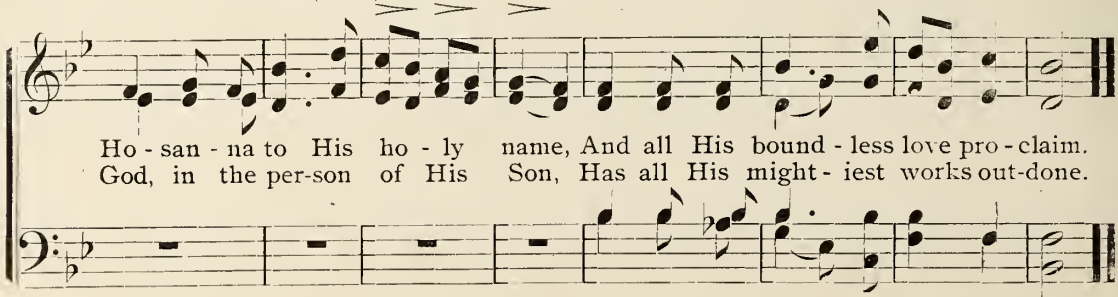
grate-ful hearts, O God, to Thee, We'll own the fav-'ring gale.  
be the temp-est, kind the storm, Which drives us near-er home.

## ONEOTA. L. M.

S. S. M.



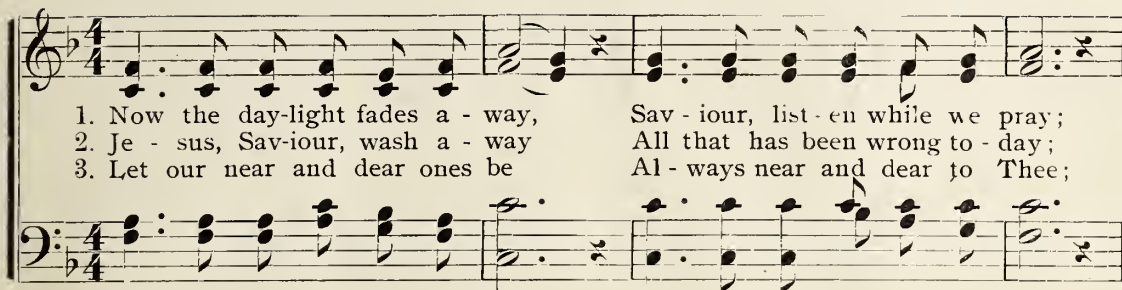
1. Now to the Lord a no-ble song, A-wake, my heart, a-wake my tongue;  
2 See where it shines on Je-sus' face, The brightest im-age of His grace;



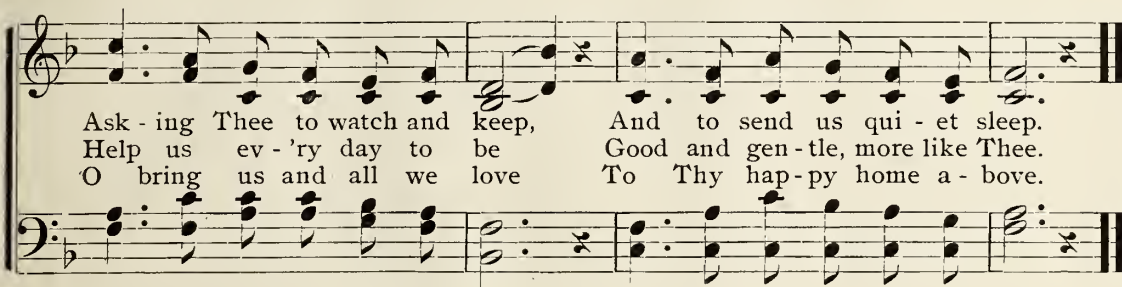
Ho-san-na to His ho-ly name, And all His bound-less love pro-claim.  
God, in the per-son of His Son, Has all His might-iest works out-done.

## VESPERS. 7s.

Arr. from a German Evening Hymn.



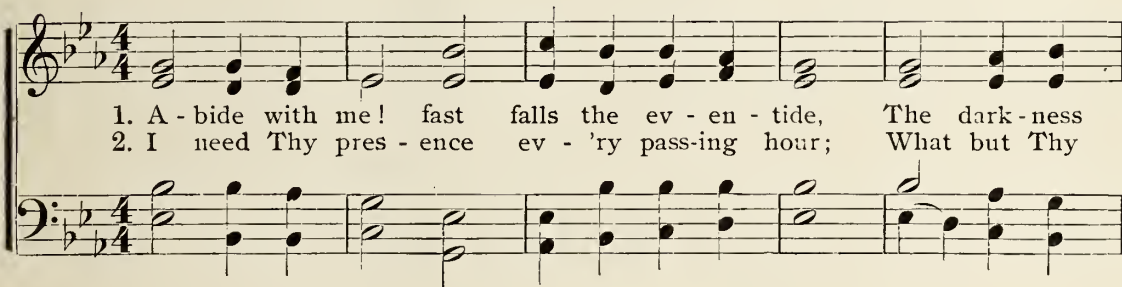
1. Now the day-light fades a - way,      Sav - iour, list - en while we pray;  
 2. Je - sus, Sav-iour, wash a - way      All that has been wrong to - day;  
 3. Let our near and dear ones be      Al - ways near and dear to Thee;



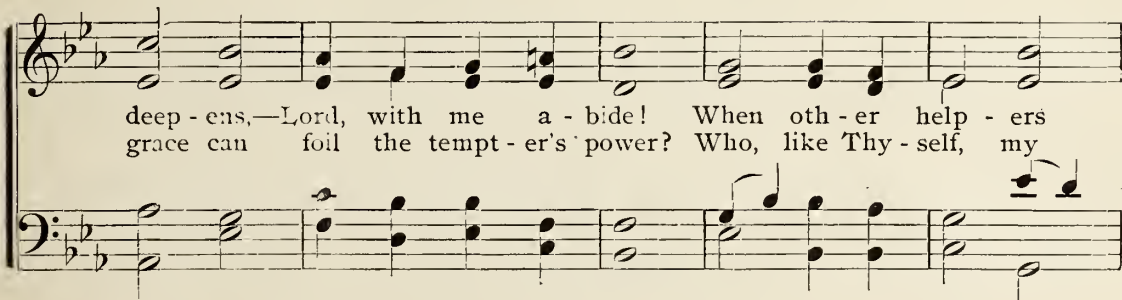
Ask - ing Thee to watch and keep,      And to send us qui - et sleep.  
 Help us ev - 'ry day to be      Good and gen - tle, more like Thee.  
 O bring us and all we love      To Thy hap - py home a - bove.

## EVENTIDE. 10s.

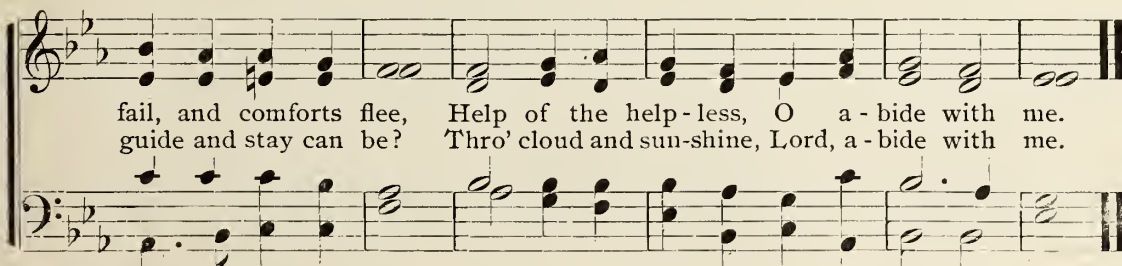
WILLIAM HENRY MONK.



1. A - bide with me! fast falls the ev - en - tide,      The dark - ness  
 2. I need Thy pres - ence ev - 'ry pass - ing hour;      What but Thy



deep - ens,—Lord, with me a - bide!      When oth - er help - ers  
 grace can foil the tempt - er's power?      Who, like Thy - self, my



fail, and comforts flee,      Help of the help - less, O a - bide with me.  
 guide and stay can be?      Thro' cloud and sun - shine, Lord, a - bide with me.



## DEVOTION. L. M.

S. S. MYERS.

1. Soft be the gen - tly breath-ing notes, That sing a Saviour's dy-ing love ;  
2. Pure as the breath of ver - nal skies, So pure let our con - tri-tion be ;

Soft as the ev - 'ning zeph - yr floats, Soft as the tune-ful lyre a - bove.  
And pure-ly let our sor - rows rise, To Him who bled up-on the tree.

## EXULTATION. 7s.

Arranged.

1. Chil - dren of the Heav'n-ly King, As ye jour - ney sweet-ly sing ;  
2. We are trav - 'ling home to God, In the way our fathers trod ;

Sing our Sav-iour's wor-thy praise, Glo - rious in His works and ways.  
They are hap - py now, and we Soon their hap - pi - ness shall see.

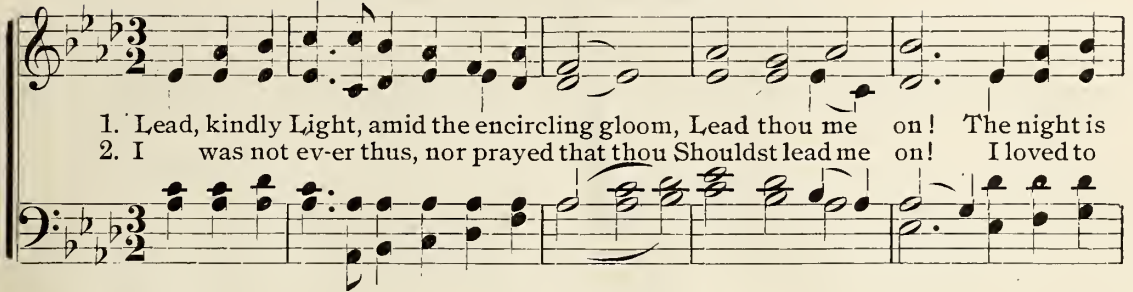
## REFRAIN.

Hal - le - lu - jah, hal - le - lu - jah, Sing our Sav-iour's worthy praise.

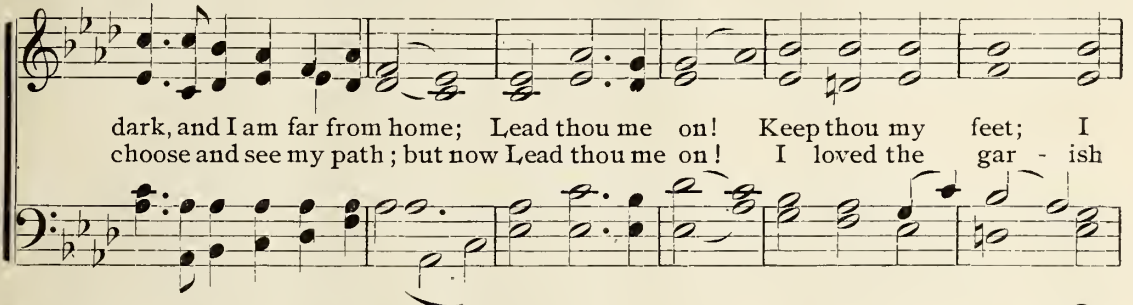


**LUX BENIGNA. 10s, 4s & 10s.**

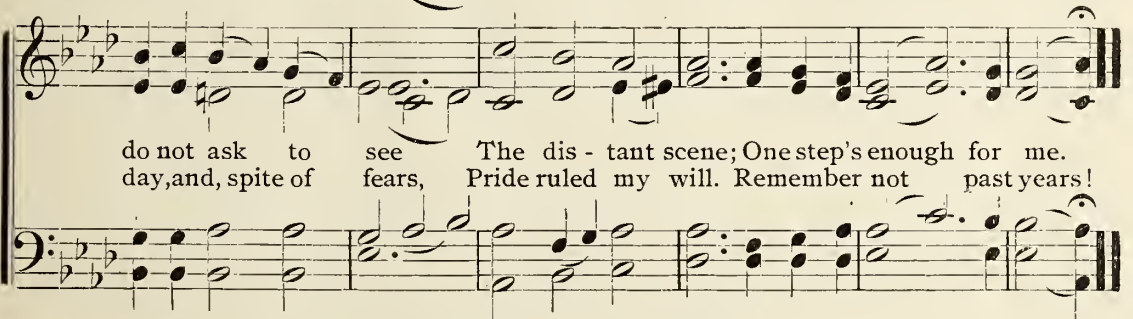
J. B. DYKES.



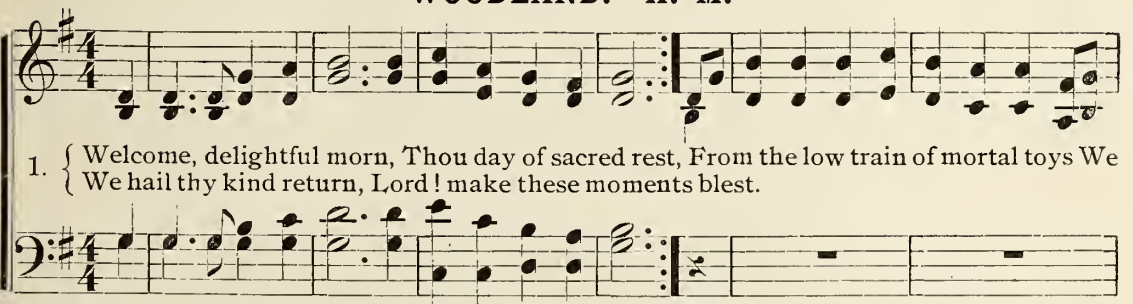
1. Lead, kindly Light, amid the encircling gloom, Lead thou me on! The night is  
2. I was not ever thus, nor prayed that thou Shouldst lead me on! I loved to



dark, and I am far from home; Lead thou me on! Keep thou my feet; I  
choose and see my path; but now Lead thou me on! I loved the gar - ish



do not ask to see The dis - tant scene; One step's enough for me.  
day, and, spite of fears, Pride ruled my will. Remember not past years!

**WOODLAND. H. M.**


1. { Welcome, delightful morn, Thou day of sacred rest, From the low train of mortal toys We  
{ We hail thy kind return, Lord! make these moments blest.



soar to reach immortal joys, We soar to reach im - mor - tal joys.  
We soar to reach

## EVENING PRAYER. 6s, 5s.

S. S. MYERS.

*p* *Rit e dim.*

1. Now the day is o - ver, Night is drawing nigh, Shadows of the evening Steal a-cross the sky.  
 2. Je - sus give the weary, Calm and sweet repose; With thy tenderest blessing, May our eyelids close.  
 3. When the morning wakens, Then may we arise, Pure, and fresh and sinless, In thy holy eyes.

## CHANT.

Arr. by S. S. MYERS.

1. { One sweetly solemn thought comes to me . . . o'er and o'er, I'm nearer my home to-day than I . . . ever have been be - fore.  
 2. { Nearer my Father's house where the many . . . man-sions be, Nearer the great white throne, . . . nearer the crys - tal sea.  
 3. { Nearer the bound of life where we lay our . . . bur - dens down, Nearer leaving the cross, . . . near - er gaining the crown.

To be sung after last stanza.

Home! home! sweet, sweet home! I'm near-er home to-day, Than I've ev - er been be-fore.

## INVITATION. 6s, 4s.

S. S. MYERS.

1. To - day the Saviour calls; Ye wanderers, come; O ye benighted souls, Why long-er roam?  
 2. To - day the Saviour calls; Oh, hear him now; Within these sacred walls To Je - sus bow.  
 3. To - day the Saviour calls; For ref - uge fly; The storm of justice falls, And death is nigh.  
 4. The spirit calls to-day; Yield to his power; Oh, grieve him not away, 'Tis mercy's hour.

## SENTENCE.

S. S. M.

The Lord is in His ho - ly tem - ple, Let all the earth keep  
 si - lence, keep si - lence be - fore Him. Let all the earth keep  
 be - fore Him.

*p* *pp*

si - lence be - fore the Lord, Keep silence, keep silence be - fore Him.

## ST. AELRED. 8s &amp; 3s.

J. B. DYKES.

1. Fierce raged the tem - pest o'er the deep, Watch did thine anx - ious ser - vants  
 2. "Save, Lord, we per - ish," was the cry; "Oh, save us in our ag - o -  
 3. So when our life is cloud - ed o'er And storm winds drift us from the

keep, But Thou wast wrapp'd in guileless sleep, Calm and still.  
 ny! Thy word above the storm rose high, "Peace, be still."  
 shore, Say, lest we sink to rise no more, "Peace, be still." A - men.



## SALOME. C. M.

BEETHOVEN.

1. There is an eye that nev - er sleeps, Be - neath the wing of night; There  
 2. There is an arm that nev - er tires, When human strength gives way; There  
 3. That eye is fixed on ser - aph throngs; That arm up - holds the sky; That  
 is an ear that nev - er shuts, When sink the beams of light.  
 is a love that nev - er fails, When earth - ly loves de - cay.  
 ear is filled with an - gel songs, That love is throned on high.

## SHANNON. 8s, 7s.

S. S. MYERS.

1. Saviour, breathe an even - ing bless - ing, E'er re - pose our spir - its seal;  
 2. Should swift death this night o'ertake us, And our couch be - come our tomb,  
 Sin and want we come con - fess - ing, Thou canst save and Thou canst heal.  
 May the morn in heav'n a - wake us, Clad in bright and death - less bloom.

## GLORIA PATRI.

Glory be to the Father, and to the Son, And to the Ho - ly Ghost;  
 As it was in the beginning, is now, and ev - er shall be, World without end, A - men.



## ANTHEMS AND CHORUSES.

**SING UNTO GOD.**

J. P. VANCE.  
From "Choir Herald" by per.

Sing un - to God, O ye kingdoms of the earth, Sing un - to

Sing un - to God, O ye kingdoms of the earth, Sing un - to

God, O ye king-doms of the earth.

Sing un - to God, O ye

God, O ye king - doms of the earth. Sing . . . ye

Sing . . . ye kingdoms of the

king - doms of the earth. Sing un - to God, O ye king-doms of the

king - doms of the earth. Sing un - to God, O ye king-doms of the



ho - ly pla - ces, Thou art the God of Is - rael and will give

ho - ly pla - ces, Thou art the God of Is - rael and will give

ho - ly pla - ces, Thou art the God of Is - rael and will give

*Rit.*  
strength and power un - to thy peo - ple.

strength and power un - to thy peo - ple.

strength and power un - to thy peo - ple.

*f*  
Sing un - to God, O ye king-doms of the earth, Sing un - to

*f*  
Sing un - to God, O ye king-doms of the earth, Sing un - to

God, O ye king - doms of the earth. Sing, . . . Oh,

Sing, . . . Oh,

God, O ye king - doms of the earth. Oh, sing a song

sing, . . . ye king - doms of the earth. . . .

sing, . . . ye king - doms of the earth. . . .

un - to the Lord, Oh, sing a song, un - to the

*Cres* . . . . . *cen*

Oh, sing . . . un - to the Lord,

Oh, sing a song, un - to the

Lord, Oh, sing a song, un - to the



*do.* *ff*

a might - y song . . . of joy - ful praise,  
 Lord, a might-y song, of joy - ful praise,

Sing un - to the Lord a mighty song of joy - ful, joy - - ful praise.  
 Sing un - to the Lord a mighty song of joy - ful, joy - - ful praise.

# THE LORD'S PRAYER.

S. S. MYERS.

Our Father who art {Thy kingdom come,}  
 in heaven, hallowed be thy name, {thy will be done on} earth as it is in heaven.  
 Give us this day our dai - ly bread, {And forgive us our tres-} those who trespass against  
 passes as we forgive us.  
 And lead us not into {For thine is the king-}  
 temptation, but deliver {dom, and the power,} us from evil, {and the glory, for} ever and ever, A - men.

## THUS SAITH THE LORD.

J. P. VANCE.

*ff Allegro Maestoso.**f*

Thus saith the Lord that cre - a - ted thee, O Ja - cob, And he that

Thus saith the Lord that cre - a - ted thee, O Ja - cob, And he that

Thus saith the Lord that cre - a - ted thee, O Ja - cob, And he that

*ff*

form - ed thee, ye sons . . of Is - ra - el, Thus saith the

form - ed thee, ye sons of Is - ra - el, Thus saith the

form - ed thee, ye sons of Is - ra - el, Thus saith the

Lord that cre - a - ted thee, O Ja - cob, I have redeemed thee, and

Lord that cre - a - ted thee, O Ja - cob, I have redeemed thee, and

Lord that cre - a - ted thee, O Ja - cob, I have redeemed thee, and

thou art my peo - ple; For I have redeemed thee, And called thee by

thou art my peo - ple; I have redeemed thee, Called thee by

thou art my peo - ple; I have redeemed thee, Called thee by

name, And thou art mine, and thou art my peo - ple, I have re -

name, And thou art mine, and thou art my peo - ple, I have re -

deemed thee and thou art my peo - ple.. A - - men. *Fine.*

deemed thee and thou art my peo - ple. A - - men.

*f*

For I am thy God, Besides me there is no Sav-iour, I am the

*f*

For I am thy God, Besides me there is no Sav-iour, I am the

Ho - ly One, The Ho - ly One of Is - ra - el, He that blot - teth out

Ho - ly One, The Ho - ly One of Is - ra - el, He that blot - teth out

all thy transgressions, And will not re-mem - ber thy sins. . . .

*D. C.*

all thy transgressions, And will not re-mem - ber thy sins.



# HOW BEAUTIFUL.

O. S. GRINNELL.  
By per. A. BEIRLY.

*Moderato.*

How beau-ti-ful, how beau-ti-ful, How

How beau-ti-ful up-on the mountain, How beau-ti-ful, how beau-ti-ful,

This system contains the first two staves of the musical score. The first staff is a treble clef with a 3/4 time signature, starting with a key signature of one sharp (F#). The second staff is a bass clef with a 3/4 time signature. The lyrics are written below the staves.

beau-ti-ful up-on the mountains, Are the feet of Him that brings salvation, How

Are the feet of Him that brings salvation, How

This system contains the next two staves of the musical score. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The lyrics are written below the staves.

*f* beau-ti-ful up-on the mountains, How beau-ti-ful, How

*f* beau-ti-ful, How beau-ti-ful up-on the mountains, How

This system contains the final two staves of the musical score. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The lyrics are written below the staves. The first staff begins with a forte (*f*) dynamic marking.

*ff* *Rit. Second time only.*

beau - ti - ful up - on the mountains, Are the feet of Him that brings sal - va - tion.

beau - ti - ful up - on the mountains, Are the feet of Him that brings sal - va - tion.

That pub - lish - eth peace, . . . . . That saith un - to

That pub - lish - eth peace,

That pub - lish - eth peace, That saith un - to

Zi - on, . . . . . Thy God reign-eth,

That saith un - to Zi - on,

Zi - on, That saith un - to Zi - on, Thy God reign-eth,

*Gracefully.*

Thy God reign - eth. The watchmen shall lift up their voices, Shall

lift up their voices to - geth - er, Shall lift up their voices, their voices together, Shall

Shall lift . . . . their voic - es, their

lift up their voic - es and sing. The watch - men shall lift up their

voic - - es and sing. The watch - men shall lift up their

voic - es and sing, Shall lift up their voic - es and sing, For

1st.  
they shall see eye to eye, When the Lord shall bring a - gain Zi - on.

2nd. *f Joyfully.*  
Lord shall bring a - gain Zi - on. Break forth, ye ev - er - last - ing



*ff*

hills. break forth! Break forth ye ev - er - last - ing hills, break forth! And

hills, break forth! Break forth ye ev - er - last - ing hills, break forth! And

*1st.*

sing, And sing un - to the Lord.

sing un - to the Lord, And sing un - to the Lord, And sing un - to the Lord.

sing un - to the Lord, And sing un - to the Lord, And sing un - to the Lord.

*2nd.*

Lord, Break forth and sing, break forth and sing, Ye ev - er - last - ing hills, re - joice.

Lord, Break forth and sing, break forth and sing, Ye ev - er - last - ing hills, re - joice.

# THE LORD IS MY SHEPHERD.

Composed for and inscribed to the members of the chorus choir and orchestra of the First M. E. Church, Duluth, Minn., July, 1892. S. S. MYERS.

*SOLO.*

The Lord is my shep-herd, I shall not want. He mak-eth me to lie down

The Lord is my shep-herd, I shall not want.

in green pas - tures, He lead - eth me be - side the still wa - ters.

in green pas - tures, be - side the still wa - ters.

*SOLO.*

He restor - eth my soul, He lead - eth me in the paths of right-eousness,

*Inst.*

*QUARTET or CHORUS.*

He re - stor - eth my soul, He lead - eth me in the paths of right - eous -

He re - stor - eth my soul, He lead - eth me in the paths of right - eous -

SOLO. Bass.

ness, for His name's sake. Yea, tho' I walk . . thro' the

ness, for His name's sake. Yea, tho' I walk

*Inst.*

val-ley of the shadow of death, I will fear . . . . . no

thro' the val-ley of the shad-ow of death, I will fear no

e - vil, for Thou . . . art with me, Thy rod and Thy

e - vil, for Thou art, Thou art with me, Thy rod, Thy

staff, they com - - fort me, Thy rod and

rod and staff, they com-fort, com - fort me, Thy rod, Thy



staff, they com - - - fort me. Ah! sure - ly,

rod and staff, they com-fort, com-fort me. Ah! sure - ly,

*Faster.*

sure - ly, Goodness and mer - cy shall fol - low me all the days of my

sure - ly, Goodness and mer - cy shall fol - low me all the days of my

life, And I shall dwell in the house of the Lord for ev - er -

life, And I shall dwell in the house of the Lord for ev - er -

more, For ev - - - er - more.

more, For ev - er - more, A - - men.

more, For ev - er - more, A - - men.



# PRAISE YE THE FATHER!

S. S. MYERS.

Praise ye the Fa - ther! Praise ye the Fa - ther . .

Praise ye the Fa - ther! Praise ye the Fa - ther so

Praise ye the Fa - ther! Praise ye the Fa - ther so

. . . so kind and merciful! Let ev'ry heart give thanks, Let ev'ry heart give thanks, Let

kind and mer - ci - ful! Let ev - 'ry heart give thanks, Let

kind and mer - ci - full! Let ev'ry heart give thanks, Let

Let

ev - 'ry heart give thanks and sing! Sing of Him, ev'ry

ev'ry heart give thanks, give thanks and sing! Oh, sing, sing of Him,

ev'ry heart give thanks, give thanks and sing! Oh, sing, sing of Him,

ev - 'ry heart give thanks, give thanks and sing!

voice pro-claim His power, . . . Who bring-eth joy to the

ev - - 'ry voice proclaim His power, Who bringeth joy

ev - - 'ry voice proclaim His power, Who bringeth joy

world, And whose mer-cy en-dur-eth for-ev-er. He hath

to the world, and mer-cy for-ev-er. Our Lord

to the world, and mer-cy for-ev-er. Our Lord

made all the heav'ns and the earth, In His love, in His pow'r, He

hath made all na-ture for us, In pow'r He

hath made all na-ture for us, In pow'r He

rul - eth the world, A - rise and praise ye the Fa - ther! Praise ye the Fa-ther!

Praise ye the Fa - ther . . so kind and mer - ci - ful!

Praise ye the Fa - ther so kind and mer - ci - ful!

Praise ye the Fa - ther so kind and mer - ci - ful! Let

Let

Let ev - 'ry heart give

Let ev - 'ry heart, Let ev-'ry heart give thanks, give

ev - 'ry heart, Let ev - 'ry heart give thanks, give

ev - 'ry heart give thanks,

thanks and sing! Let ev - 'ry heart give thanks, Let  
 thanks and sing! Let ev - 'ry heart give thanks, Let  
 thanks and sing! Let ev - 'ry heart, Let  
 thanks, give thanks and sing!

ev - 'ry heart give thanks, Let ev - 'ry heart give  
 ev - 'ry heart, Let ev - 'ry heart give thanks, give  
 ev - 'ry heart give thanks, Let ev - 'ry heart give thanks, give  
 Let ev - 'ry heart give

thanks and sing! A - men, A - men, A - men.  
 thanks and sing! A - men, and A - men, A - men.  
 thanks and sing! A - men, A - men, and A - men.  
 thanks, give thanks and sing!



# PRAISE HIM.

Arr. from "The Messiah," by S. S. MYERS.

*Not too fast.*

Praise the Lord, oh, praise His name, Come before His presence with a song, And re -

**SOLO.** Tenor or strong Soprano voice.  
*Ad lib.*

Praise Him!

*A tempo.*

joyce in Him for-ev - er - more! Praise the Lord, oh, praise His name, and re -

*Ad lib.*

Praise the Lord . . . for ev - er! Glo - ri - fy Him!

*A tempo.*

joyce in Him, re - joyce in Him for - ev - er, for - ev - er!

Glo - ri - fy Je -

*A tempo.*

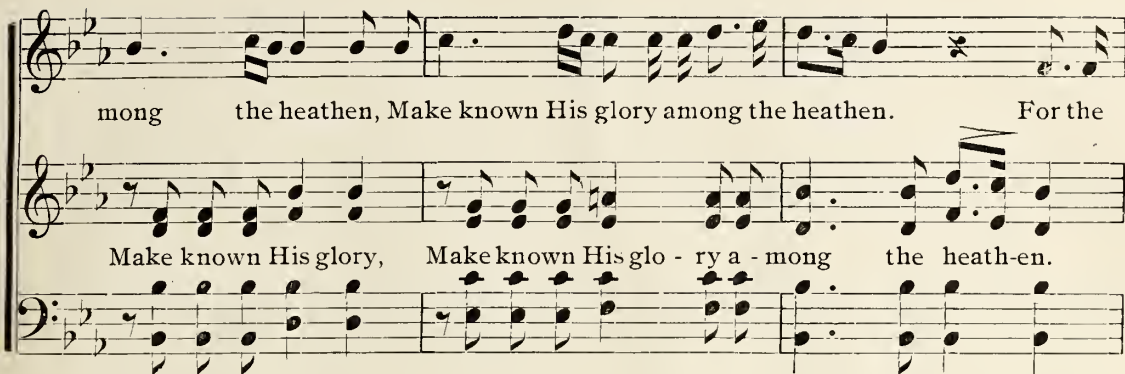
Glo - ri - fy and mag - ni - fy, yes, glo - ri - fy and mag - ni - fy the

ho - vah! Sing His praise, Sound His glo - ry!  
 Lord for - ev - er! *Inst.*

Praise the Lord, oh, praise His name, Come before His presence with a song, And re -

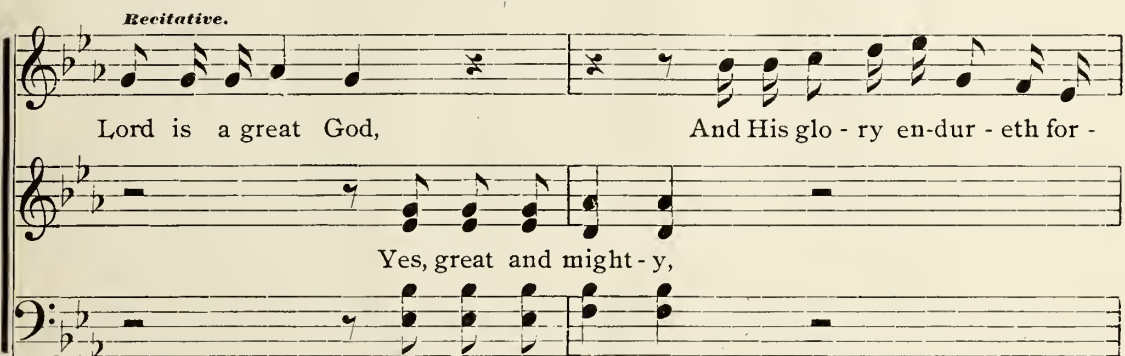
sing ye His praise for - ev - er!  
 joyce in Him, oh, re-joyce in Him, and sing His praise, sing His praise forever, Re -

sing ye His praise for - ev - er! Make known His glory a -  
 joyce in Him, oh, re-joyce in Him and sing for - ev - er!

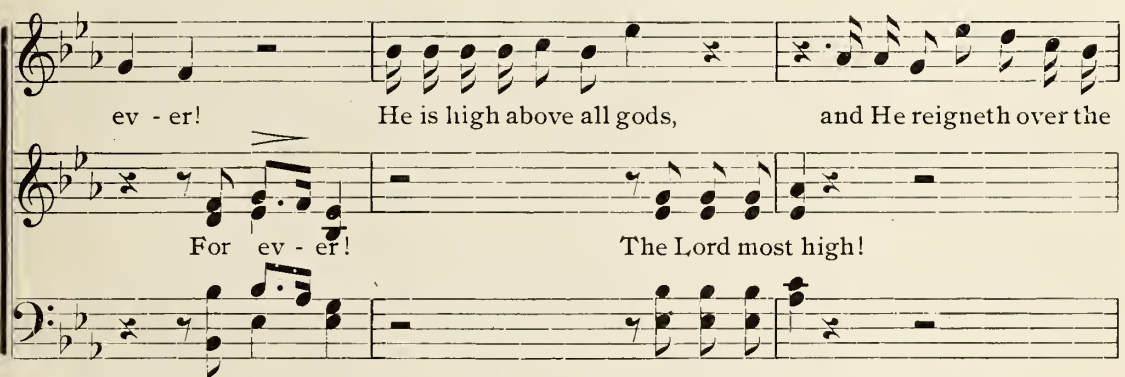


mong the heathen, Make known His glory among the heathen. For the  
 Make known His glory, Make known His glo - ry a - mong the heath-en.

*Recitative.*



Lord is a great God, And His glo - ry en-dur - eth for -  
 Yes, great and might - y,



ev - er! He is high above all gods, and He reigneth over the  
 For ev - er! The Lord most high!



na - tions. Praise the Lord for  
 Amen. Praise the Lord, oh, praise His name, Come before His presence with a song, re-

ev - er, Re-joyce for ev - er - more! re - joyce, re - joyce, re - joyce for ev - er - more! re - joyce, re - joyce for ev - er - more! A - men, A - men, A - men.

*Adagio.*

### THE RANSOMED OF THE LORD.

(Canon.)

S. S. MYERS.

The ransomed of the Lord shall return and come to Zi - on with  
They shall return, and come to Zi - on with



songs, And sor - row and sigh - ing shall flee a - way.

songs, And sor - row and sigh - ing shall flee, shall flee a - way, flee a-way.

The

This musical system consists of four staves. The first two are vocal staves in G major, with lyrics 'songs, And sor - row and sigh - ing shall flee a - way.' and 'songs, And sor - row and sigh - ing shall flee, shall flee a - way, flee a-way.' respectively. The third staff is a piano accompaniment in G major, and the fourth is a bass line. The system concludes with the word 'The'.

They shall return, and come to Zi - on,

They shall return, and come to Zi - on,

ransomed of the Lord shall return and come to Zi - on with

They shall return and come to Zi - on with

This musical system consists of four staves. The first two are vocal staves in G major, with lyrics 'They shall return, and come to Zi - on,' and 'They shall return, and come to Zi - on,' respectively. The third staff is a piano accompaniment in G major, and the fourth is a bass line. The system concludes with the lyrics 'ransomed of the Lord shall return and come to Zi - on with' and 'They shall return and come to Zi - on with'.

with songs of gladness, And sor-row and sigh-ing shall flee a -

with songs of gladness,

songs, And sor-row and sigh-ing shall flee a -

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests indicated by a double bar line and a repeat sign.

way. The ransomed of the Lord shall re-turn and

way, flee a-way. They shall return,

way. They shall return,

The second system of the musical score continues the composition with four staves. It follows the same layout as the first system, with two vocal staves and two piano accompaniment staves. The lyrics continue across the staves. The musical notation includes various note values and rests, maintaining the 4/4 time signature and B-flat key signature.

come to Zi - on with songs, And sor - row and  
 and come to Zi - on with songs, And sor - row and  
 and come to Zi - on with songs of glad - ness, And sor - row

The first system consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom three staves are piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 4/4.

sigh - ing shall flee a - way. way, shall flee a - way, . . .  
 sigh - ing shall flee, shall flee a - way. way, shall flee a -  
 and sigh - ing shall flee a - way. way, shall flee a -

The second system also consists of six staves, following the same vocal and piano arrangement as the first. It includes first and second endings, indicated by '1st.' and '2nd.' above the vocal staves. The piano accompaniment features chords and moving lines in both hands. The key signature remains one flat, and the time signature is 4/4.

shall flee a - way, And sor - row and sigh - ing shall  
 way, And sor - row shall  
 way, shall flee a - way, . . . . . And sor - row and sigh - ing shall  
 shall flee, shall flee a - way,

*Rit.*  
 flee, shall flee a - way, And sor - row and sigh - ing shall flee a - way.  
 flee a - way,  
*Rit.*  
 flee a - way, And sor - row and sigh - ing shall flee a - way.  
 shall flee a - way,  
*Rit.*



# GOD SHALL CHARGE HIS HOLY ANGELS.

Arr. and Har. by S. S. MYERS.

*Tenors.*

God shall charge His holy an - gels, Watch and ward o'er thee to

keep, While encamped in desert pla - ces or up-on the stormy

God shall charge His holy an - gels, Watch and ward o'er thee to

His ho - ly

deep. His holy an - gels

His ho-ly an - gels

keep, While encamped in desert pla - ces

an - gels in des-ert pla - ces

watch and ward o'er thee to keep, in des-ert pla - ces

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics 'keep, While encamped in desert pla - ces' and 'an - gels in des-ert pla - ces'. The third staff is for a piano accompaniment, with lyrics 'watch and ward o'er thee to keep, in des-ert pla - ces'. The bottom two staves are for a grand piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal parts feature a mix of eighth and sixteenth notes, while the piano accompaniment includes chords and moving lines.

or up - on the storm-y deep. Should thy foes encamp a -

or up - on the storm-y deep.

or up - on the storm-y deep.

The second system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics 'or up - on the storm-y deep. Should thy foes encamp a -' and 'or up - on the storm-y deep.'. The third staff is for a piano accompaniment, with lyrics 'or up - on the storm-y deep.'. The bottom two staves are for a grand piano accompaniment. The music continues in the same key and time signature as the first system. The vocal parts have a more rhythmic feel with many eighth notes, and the piano accompaniment features a steady, rhythmic pattern.

gainst thee, And the hosts of death draw near,  
 should thy foes en-camp a-gainst thee, and death draw near,  
 should thy foes en camp a-gainst thee, and death draw near,  
 draw near,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: 'gainst thee, And the hosts of death draw near,' followed by 'should thy foes en-camp a-gainst thee, and death draw near,' and 'should thy foes en camp a-gainst thee, and death draw near,'. The piano accompaniment features a steady bass line and chords in the right hand.

God is ev - er 'round a - bout thee, He will save thee, do not  
 God is ev - er 'round a - bout thee, He will save thee, do not

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal parts have lyrics: 'God is ev - er 'round a - bout thee, He will save thee, do not' and 'God is ev - er 'round a - bout thee, He will save thee, do not'. The piano accompaniment continues with a steady bass line and chords in the right hand.

fear.  
 fear, He will save thee. God shall charge His ho - ly  
 fear. God shall charge His ho - ly an - gels,

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff is another vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The third staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The fourth staff is a vocal line in bass clef, starting with a half note G3, a quarter note A3, and a quarter note B3. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a half note G3, a quarter note A3, and a quarter note B3. The piano part features a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand.

God shall charge His ho - ly angels, watch and ward o'er thee to keep, He shall  
 an - gels, watch and ward o'er thee to keep, He shall  
 watch and ward o'er thee to keep, watch and ward o'er thee to keep, He shall

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The second staff is another vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The third staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The fourth staff is a vocal line in bass clef, starting with a half note G3, a quarter note A3, and a quarter note B3. The fifth staff is a piano accompaniment in grand staff, starting with a half note G3, a quarter note A3, and a quarter note B3. The piano part continues with the same eighth-note accompaniment in the right hand and harmonic accompaniment in the left hand.



charge them to watch o'er thee for ev - er - more,

charge them to watch o'er thee for - ev - er

charge them to watch o'er thee

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 4/4 time and G major. The lyrics are: "charge them to watch o'er thee for ev - er - more," "charge them to watch o'er thee for - ev - er", and "charge them to watch o'er thee".

*Rit.* for ev - er - more and ev - er - more. *A tempo.*

more . . . and ev - er - more.

more. God shall charge His ho - ly

*Rit.* for ev - er - more. *A tempo.*

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "for ev - er - more and ev - er - more.", "more . . . and ev - er - more.", "more. God shall charge His ho - ly", and "for ev - er - more.". The tempo markings *Rit.* and *A tempo.* are present.

God shall charge His holy angels watch and ward o'er

God shall charge His holy an - gels watch and ward o'er

an - gels watch and ward o'er thee to keep, watch and ward o'er

thee to keep, He shall charge them to watch o'er thee, for ev-er-more

thee to keep, He shall charge them to watch o'er thee, for ev-er-

thee to keep, He shall charge them to watch o'er thee, for ev-er-

... for ev-ermore and ev-ermore. For ev-er - more . . . and ev-er-  
 more . . . . . and ev-ermore. For ev-er-more . . . .  
 more . . . . . and ev-ermore. For evermore . . . . . and ev-er-more, . . .

*Cres* - - - - *cen* - - - - *do.* *ff*  
 more, For ev-er - more . . . . . and ev - er - more.  
 For ev - er-more . . . . . and ev - er - more. . . . .  
 For ev - er-more . . . . . and ev - er - more. . . . .  
*Cres* - - - - *cen* - - - - *do.* *ff*

## REJOICE! O DAUGHTER OF ZION.

S. S. MYERS.

Re - joice! re - joice! Re - joice! O daugh - ter of

Re - joice! re - joice! Re - joice! O daugh - ter of

Re - joice!

The first system of the musical score for 'Rejoice! O Daughter of Zion.' It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are: 'Re - joice! re - joice! Re - joice! O daugh - ter of'.

Zi - on, Be - hold! thy King com - eth un - to thee, Be -

Zi - on, Be - hold! thy King com - eth un - to thee.

Zi - on, Be - hold! thy King com - eth un - to thee.

The second system of the musical score. It continues with four staves. The lyrics are: 'Zi - on, Be - hold! thy King com - eth un - to thee, Be -' on the first staff, 'Zi - on, Be - hold! thy King com - eth un - to thee.' on the second, and 'Zi - on, Be - hold! thy King com - eth un - to thee.' on the third. The piano accompaniment continues on the bottom two staves.



hold! . . thy King cometh un - - to thee. Be -

Be -

The first system of the musical score. It consists of five staves. The top two staves are vocal parts in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The lyrics are: "hold! . . thy King cometh un - - to thee. Be -" and "Be -".

hold! . . thy King, Be - hold! thy King com - eth

Be - hold thy King, . . . thy King com - eth

hold! . . thy King cometh un - to thee, com - eth

thy King

The second system of the musical score, continuing from the first. It also consists of five staves with the same vocal and piano parts. The lyrics are: "hold! . . thy King, Be - hold! thy King com - eth", "Be - hold thy King, . . . thy King com - eth", "hold! . . thy King cometh un - to thee, com - eth", and "thy King".

un - to thee. He is the righteous

un - to thee.

un - to thee. He is the righteous Sav - iour, And shall speak

The first system of the musical score is written in B-flat major (two flats). It consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'un - to thee. He is the righteous'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sav - iour, And shall speak peace un - to the

He shall speak peace un - to the

peace, He shall speak peace un - to the

The second system continues the musical piece. The vocal parts continue their lines with the lyrics 'Sav - iour, And shall speak peace un - to the' and 'He shall speak peace un - to the'. The piano accompaniment continues with harmonic support, featuring some sustained chords and melodic fragments.

*ff*

heath - en, He shall speak peace un - to the

heath - en, He shall speak peace un - to the

heath - en, He shall speak peace un - to the

*ff*

heath - en, He is the right-eous Sav-iour. He shall speak

heath - en. And shall speak

heath - en. He shall speak

peace, He shall speak peace un - to the

peace, He shall speak peace un - to the

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "peace, He shall speak peace un - to the". The piano part features chords and single notes in the right hand, and a simple bass line in the left hand.

heath - en, Re - joice! O re - joice great - - ly! daugh - ter of

heath - en, Re-joice! O re - joice, daugh - ter of

The second system of the musical score also consists of four staves. The vocal parts continue with the lyrics: "heath - en, Re - joice! O re - joice great - - ly! daugh - ter of". The piano accompaniment provides harmonic support with chords and moving lines in both hands. The key signature and time signature remain the same as in the first system.



Zi - on, Be - hold! thy King com - eth un - to  
 Zi - on, Be - hold! thy King com - eth un - to  
 Be - hold! thy King com - eth un - to

thee. Oh, re - joice great - ly! daught - er of  
 thee. Re - joice great - ly! daught - er of

The musical score is written for a four-part setting, likely for a choir and piano. It consists of three systems of staves. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The second system has two vocal staves (Tenor and Bass) and a piano accompaniment. The third system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Zi - on, Re-joyce great - ly! Daught - er of Zi - on, Oh, re - joyce great - ly! Daught - er of Zi - on, be - hold! thy King com-eth un - to thee." The tempo is marked "Adagio." and the dynamics include "ff" (fortissimo).

Zi - on, Re-joyce great - ly! Daught - er of

Zi - on, Oh, re - joyce great - ly! Daught - er of

Zi - on, be - hold! thy King com-eth un - to thee.

Zi - on, be - hold! thy King com-eth un - to thee.

Zi - on, be - hold! thy King com-eth un - to thee.

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The first is fa.  
The last is te.

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